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Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE

ISSUE 122 JULY 2009

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So Many Ways to Grow

A number of the writers in this issue of Mobile Beat are of the opinion that in order to avoid withering away, one must constantly seek out ways to keep growing—even under drought conditions like what the economy has handed us recently. The great news is that there a ton of ways DJs can expand upon, add to, and otherwise grow their businesses beyond the usual gig opportunities. While wedding receptions, mitzvahs and proms will surely remain the meat and potatoes on most mobile entertainers' plates, in this issue we (once again) offer a number of interesting possibilities for those looking for something new.

Mike Ryan (a.k.a. Dr. Frankenstand) shows us a number of performers who have brought their "other" skills into play along with their DJ chops. Hopefully that spurs you on to thinking about your own "hidden talents" and how they might apply to your business. Michael Edwards shares a great way to partner with like-minded photographers to create an incredible win-win situation with your clients. On the macro end of things, Mobile Beat's Gear Guide Coordinator, Jake Feldman, draws on his experience in the realm of sound reinforcement to provide you with the basics of large-scale audio production. Rob Johnson points out the strong points of adding the game show option, in order to capture more "mid-week money." And speaking of games, some of our staff members report on the latest in video game control gear, sure to make your mobile arcade the most sought-after in town.



Also under the gear heading, we look at some different aspects of increased performance capability. Ben Stowe, CTS, of NLFX Professional, details a power management system that his company designed to handle the constantly growing demands for "juice" at our Mobile Beat Las Vegas DJ shows. Anyone who is planning to take that plunge into sound production should consider Ben's expert advice. We also take a look at high-powered lasers and how to add them to your show. It's easier than you might think.

Along with the "practical" ideas for things to do, we also offer some ideas on the attitudes you'll need, if you desire to keeping you business growing. Along with his music lists, Jay Maxwell describes some of his company's efforts to provide a "wow experience" no matter what type or size of event they might be performing, be it a casual church picnic or a meticulously planned wedding reception. I really like this nugget of Jay's wisdom that we pulled out to go with the article: "Creating a 'wow experience' does not mean going over the top, but it does mean going that extra mile." Sounds like a recipe for successful business expansion to me.

Dan Walsh, Editor In Chief

J U L Y 2 0 0 9
MOBILE BEAT
I S S U E N o . 1 2 2

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MB Tour and Trade Show Lowdown

QSC AUDIO JOINS MOBILE BEAT PIONEER PRODJ TOUR

"Your chance to experience the new standard in powered loudspeakers with QSC personnel at every venue" is what Evan MacKenzie of QSC Audio said when asked why DJs should attend



the Mobile Beat Tour. QSC will be showing the DJ world their new K Series powered speaker line. (See later in this issue for a special Mobile Beat Gig Report on this new line of powered speakers

TOUR UPDATE: The San Francisco (Milpitas, CA) stop has been bumped up a day. It **WAS THURSDAY August 13** but is **NOW WEDNESDAY August 12**. The location remains Dave and Busters, 940 Great Mall Drive, Milpitas, CA.



designed with mobile DJs in mind.)

Mobile Beat is touring the U.S. this August and September to encourage and equip DJs across the nation to reach for higher levels of professionalism, spotlighting the educational focus of *Mobile Beat Magazine* and the Mobile Beat conferences. Each stop will consist of three



to four hours of seminars, exhibits, demonstrations and other surprises.

Along with QSC, sponsors include: Pioneer ProDJ, X-Laser, ADJA, Digigames, Top Hits USA, Froggy's Fog, and Open Air Photo Booth.

Check back regularly at www.mobilebeat.com/mb-tour for continually updated tour info.

MOBILE BEAT MBLVX: CONFERENCE SPEAKERS NEEDED FOR 2010 SHOW

BC Productions, Inc., producers of the Mobile Beat DJ Shows and Conferences, is looking for creative presenters for the MBLVX event, which will run February 8-11, 2010 in Las Vegas, Nevada.

With more than 40 various conference sessions planned, the Mobile Beat conference program for 2010 continues the Vegas show's strong



tradition of uniting the industry's most respected experts to address the latest trends, strategies and profit opportunities emerging in the mobile entertainment industry. Over the past decade-plus, multiple thousands of DJs, retailers, manufacturers, media, and reps from all over the world have experienced the incredible personal and business development opportunities provided by past Mobile Beat shows.

If you have knowledge that other entertainers need, and have the ability to present it in an engaging, energetic, well-organized and creative manner, don't miss your chance to present your ideas to the most receptive audience anywhere.

Speaker proposals will be accepted through September 30, 2009. Proposals can be submitted online at: [http://www.mobilebeat.com/the-com-](http://www.mobilebeat.com/the-com-pany/contact-mb)

[pany/contact-mb](http://www.mobilebeat.com/the-com-pany/contact-mb) or contact Show Producer Mike Buonaccorso at mb@mobilebeat.com.

Due to the number of sessions offered and the need for a balanced program, a limited number of presenters will be accepted. All proposals will be considered based on content and subject matter, professionalism, prior public speaking experience and relevance to the overall conference. Sales pitches and product-specific sessions will not be considered for the general show, but can be arranged through the MB Sales Department under our "Sponsored Session" program. (Contact National Sales Manager Andy Powell at apowell@mobilebeat.com or 515-986-3300 ext 304.) Proposed presenters will be notified of their acceptance status at the end of October.

Show management will work with speakers on all logistical and promotional aspects of the session. Speakers are required to prepare and reproduce presentation materials, including handouts or related materials and topic outlines. All hotel and travel expenses are the responsibility of the presenter.

For more news on MBLVX before, during and after the show, visit www.mobilebeat.com, the online interactive DJ resource.

TICKET TO RIDE

Tickets for BPM 2009, Europe's largest event dedicated to the DJ industry, are now on sale for £8.00 (\$13.25 US) each (the same price as the last two years). Advanced tickets guarantee entry to both days of the event and also represent a substantial saving on the £12.00 (\$19.90 US) door price.

Due to increased demand, ticket sales for BPM will this year be handled by the Ticket Factory, an independent ticket sales company. Tickets can be ordered from Ticket Factory online or over the phone and there is a 50p (83¢ US) transaction fee per order.

To celebrate the ticket launch, the first 50 people who order BPM 2009 tickets will also receive a free pair of quality Kam DJ Headphones. Those who qualify will receive a voucher to bring along to the Kam stand at BPM to exchange for a brand new pair of headphones.

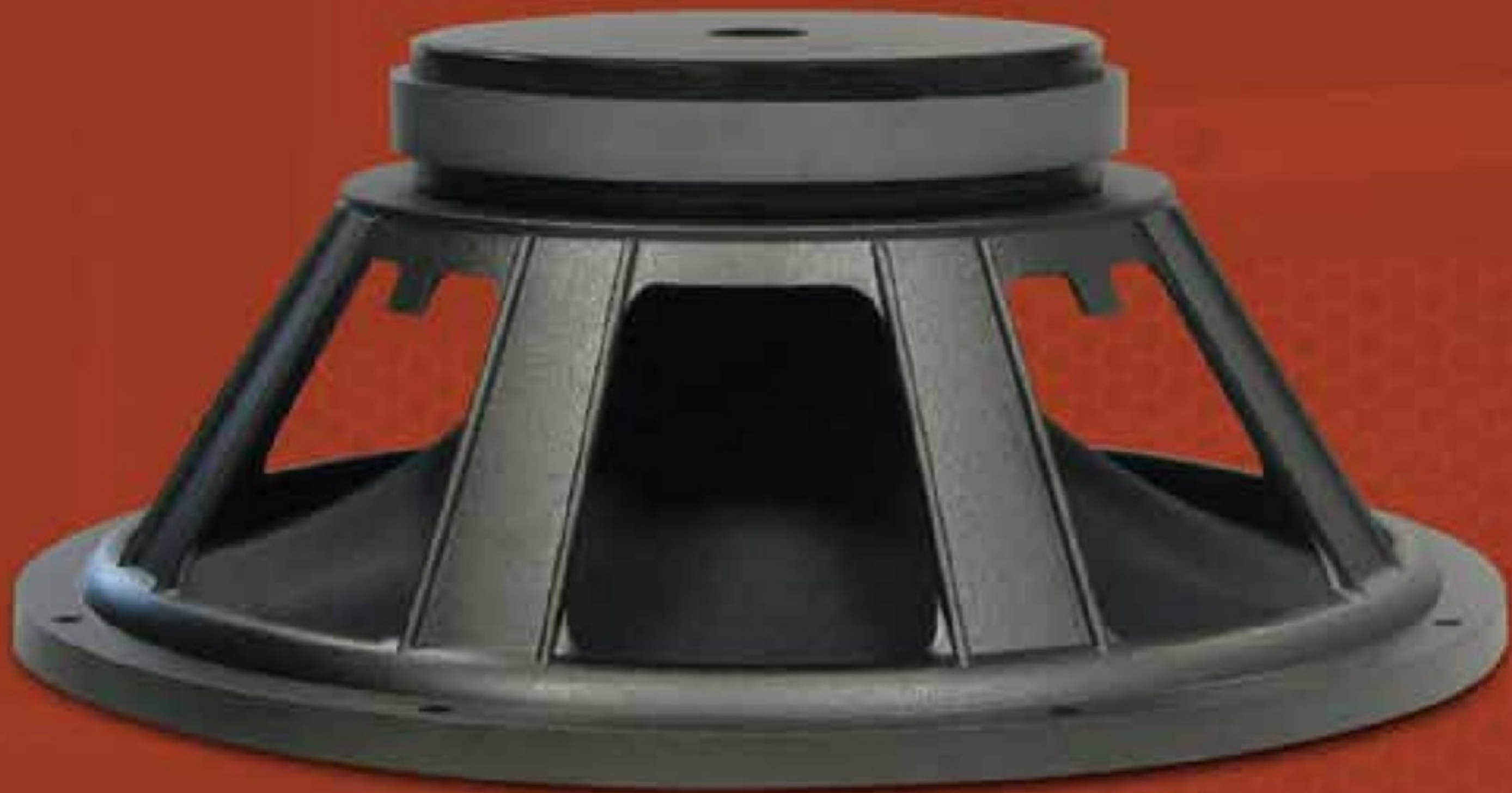
As an added incentive for buying BPM tickets in advance, every DJ who places an advanced ticket order for BPM 2009 will be eligible for a free CD from dance music promo service CD Pool. After placing their ticket order visitors will be contacted (within 7 days) to choose which of CD Pool's nine

regular discs they'd prefer and then a free copy of the current issue will be sent out to them straight away (worth up to £21.95/\$36.38 US). (Exchange rates were current at press time and are subject to change. They are included for comparison purposes only. Other fees may also apply. -Ed.) Visit www.visitbpm.co.uk for more information. **MB**



WHY YAMAHA CLUB V SPEAKERS SOUND BETTER

Although loudspeakers often look the same in a dealer's showroom, some definitely sound better than others. Yamaha understands all the reasons why and includes them as important features in 20 great-sounding Club V Series models. And, as always, Yamaha's superior sound is extremely affordable — prices range from just \$289 to \$729*. Hear the difference for yourself at your local Yamaha Live Sound dealer today.



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Heavy-duty components accurately divide the input signal between the high and low frequency drivers and protect them from damage and abuse.



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Strong internal bracing minimizes vibration and extensive fiberglass dampening eliminates sound reflections inside the enclosure.



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Dual Speakon® jacks provide a superior signal transfer to the speakers at high power levels. Dual 1/4" jacks are also included to cover all hookup possibilities.



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www.yamaha.com/livesound
* Estimated Street Price.



WHERE IN THE WORLD IS THE DJ CRUISE?

The word was out: There wasn't going to be a DJ Cruise in 2009. The attendance was low for last year's five-day cruise and it was decided the DJ Cruise was taking a year off. "But then," reports cruise organizer Debbie McKenzie, "the emails and phone calls started to pour in: 'Where's this year's cruise?' and 'What do you mean there's no cruise in 2009?'" The DJ masses have spoken: You want it...you got it. This year, the ONLY cruise offered for DJs in 2009 is the Original DJ Cruise, sailing November 15-22, 2009, from Long Beach, CA to the beautiful Mexican ports of Puerto Vallarta, Mazatlan and Cabo San Lucas.



The 12th annual DJ Cruise continues to be different than other DJ conventions in that seminar and workshop topics are focused on Doing Business Better no matter what type of business you are in—not just how to be a better DJ. And more importantly, since this is a cruise, it's a "working vacation" with plenty of time for fun and relaxation. The seminars are only offered while the ship is at sea—not while at port and NOT at 8:00 in the morning—leaving plenty of time to spend with family and friends.

"Many DJs in the past have said 'I can't afford a vacation,'" Debbie notes, "but nothing could be further then the truth. DJ Cruises are by far the best value for a working vacation. They include food, accommodations, entertainment, seminars, workshops and so much more. All of which make it truly affordable.

"In fact," she continues, "you can't afford NOT to take a vacation...and the DJ Cruise is a great way to stop stressing, recharge your batteries and get re-energized while learning new ways to increase your business and profits."



This year's lead speaker is Stu Chisholm, a club and mobile DJ in the Detroit area since 1979, regular Mobile Beat columnist, and now author of the

blockbuster new book *The Complete Disc Jockey: A Comprehensive Manual for the Professional DJ*. For the DJ Cruise, Stu will present an expanded, updated two-part version of his seminar "Supplement Your DJ Income...WITH DJ INCOME!" which will go far beyond the pages of the book, helping attendees discover new potential sources of income, reduce unnecessary expenditures and overhead, and avoid costly pitfalls. The goal is to help attendees learn how to make their businesses grow in 2010, even during these tough economic times.

More seminars are also in the works and will be announced soon on the DJ Cruise website at www.DJCruise.com. See the site for further destination and scheduling details, info on shipboard accommodations, and pricing plans as well. You can also contact Cruise Specialist Debbie McKenzie directly at djdebbie@djcruise.com or by phone at (805) 382-4386.

Debbie offers this challenge for the undecided: "It's your choice: You can stay home and do nothing, or do what other successful DJs have done and join them on the DJ Cruise!"

SCRIM: A NEW LOOK FOR MOBILE SUPPORT GEAR

The bigger your show, the more you have to consider the elements in the background supporting all your flashy lighting fixtures and powerful speakers. Thus, mobile DJs and lighting techs are constantly considering new presentations and alternatives to skirting and other traditional methods of hiding or dressing up the necessary trussing, T-bars and speaker stands.



Scrim King launched a new product line at the 2009 Mobile Beat Las Vegas tradeshow that has provided a visually pleasing solution for many mobile entertainers. The ease of use and low cost make scrim a great way to upgrade your setups, and up-sell your clients with a new trendy look.

Among many exciting possibilities, adding LED lighting behind scrim is one way to manipulate this versatile new product, to create a look that is truly your own. As an audio visual professional you can appreciate good presentation. Scrim King just might be your answer. Visit www.scrimking.com for further product details.

SNOW NEWS

SnowMasters (www.snowmasters.com) has announced that celebrity event planner Michael Cerbelli of Total Entertainment (www.totalentertainment.com) has joined the team to become the US Northeast distributor of Flogos (www.flogos.net). Flogos is a sister company of SnowMasters and provides unique advertising opportunities to clients through "air-vertising"—logos that fly. A brand new invention and product line, Flogos are quickly becoming the hottest addition to special events and marketing campaigns.

With the recent expansion of this product, SnowMasters needed to add a new face to the team to develop the US distribution in the northeast. When searching for the partner, SnowMasters looked for someone with a great industry reputation, a status of professionalism and expertise to represent their company and product. Michael Cerbelli,

President of Special Events at Total Entertainment, was the perfect candidate for this position and had already shown great appreciation for this product.

For over 30 years Michael Cerbelli has been entertaining and producing events all over the world. From his beginnings as a block party DJ in Brooklyn, New York, he has built a career as one



of the most polished and professional event and entertainment producers in the special events industry. SnowMasters is proud to have Michael Cerbelli on the team and looks forward to a promising future. **MB**



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GROWING A BETTER MUSHROOM

Chauvet Lighting has taken their mainstay derby effect, the Mushroom, and fitted it with three high-powered LEDs to create the new LED Mushroom. This new version of the classic effect provides floor-to-ceiling and wall-to-wall coverage with crisscrossing colored beams. The red, green and blue LEDs produce nearly limitless combinations through preprogrammed shows with either master/slave or DMX control. Convenient built-in sound-activated programs are also provided.

Lighter in weight and smaller in size than its halogen predecessor, the LED Mushroom is easy to carry, install and store. It is also more powerful, with 3W LEDs.



Because of its lower power draw of just 24 watts, up to 37 units can be daisy chained at 120 volts. The LED Mushroom can also be linked to LEDX products for additional effects. The unit can easily be used anywhere via a helpful autosensing feature that adjusts to supplied voltages between 100v and 240v.

The LED Mushroom is a literally cool fixture and can be used in settings where heat must be avoided and energy consumption must be minimized. Because of its very low heat level, duty cycles are a thing of the past. This new unit provides all of the classic features that made the Mushroom a DJ favorite, combined with the innovations of LED and more. www.chauvetlighting.com

SEE SPOT GOBO

American DJ has added serious value to one of its most innovative LED lighting effects, without adding to the price. With the new X-Color LED GP, the company added a gobo projector to its hugely successful X-Color LED mobile DMX color spot, resulting in a hybrid unit that can be used for multiple purposes.

The new model has all of the same great features as the original color spot, including eight brilliant colors plus white, strobe effect and high output 20W LED source, plus one gobo that users can replace with virtually any gobo pattern they desire. And just like its predecessor, the X-Color LED GP carries an attractive MSRP of \$419.95.

The original X-Color LED and now the X-Color LED GP are part of American DJ's acclaimed X-LED Series of fixtures, which feature a single energy-efficient, mega-bright 20W white LED light source that's powerful enough to project through a gobo wheel or color wheel just like a 250W halogen or discharge lamp. Along



with a razor-sharp image the new fixture offers better performance, increased efficiency, cooler operation, more portability and all the other great advantages that come with modern LED technology.

You can use the X-Color LED GP to project the names of the bride and groom at a wedding reception, advertise drink specials at a nightclub, prominently display the company logo at a corporate banquet, or even promote the grand opening of a new retail store. Take away the gobo entirely, and you can use the X-Color LED GP as a stationary color spot effect on the stage or dance floor.

The three-channel fixture is completely DMX-compatible and can be operated via a standard DMX controller. It can also run as a stand-alone unit while in

sound-active mode, and multiple units can be linked together in master-slave configuration. A four-button menu system LED display makes the X-Color LED GP super easy to navigate. It can also be operated via American DJ's UC3 universal remote controller (sold separately).

www.americandj.com

A SINGULAR SENSATION

Global Truss brings greater versatility to trussing with its new F31 Single Tube Truss. Made of a single 2" beam, this truss can be used to form a clean, thin frame, making it ideal for framing signs, banners, curtains and LED panels. The expandable F31 truss comes in a wide range of sizes, so it can be used to make square or rectangular frames of any length or diameter. It can even be used for freestanding signs when anchored with Global Truss' sturdy Tube Base Plate (sold separately).

Connecting F31 segments together to form the desired size and shape is easy, because each piece of Single Tube Truss comes with attached conical connectors, which incorporate the famous Global Truss conical coupling system. This unique connector, developed from "mouse-key" technology used in oil rig structures, helps to maintain overall rigidity, particularly at key stress points. Conical coupling is also quick and easy to assemble, and because it is genderless, each piece has even greater versatility, offering more rigging options.

Although extremely lightweight, F31 truss is also very durable, being made from the same high-strength 6082-T6 extruded aluminum alloy as Global Truss's other trussing products—a material so strong, rigid and corrosion-resistant that it is used by the aviation industry for aircraft construction.

The Global Truss F31 Single Tube Truss comes in six sizes: 1.64', 3.28', 4.92', 6.56', 8.20' and 9.84'. Manufacturers suggested retail prices range from \$59.95 to \$109.95.

www.globaltruss.com



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Major Upgrades

DIGITAL 1 DJ DEALS A NEW DEX

Digital 1 DJ (www.pcdj.com) announced the updated release of PCDJ DEX, their innovative and flexible software package for beginner and professional disc jockeys. PCDJ DEX allows DJs to professionally mix MP3, OGG, WMA, FLAC, WAV files or audio CDs easily and efficiently with many different DJ-style MIDI controllers on the market today.

"With all the DJ-specific tactile MIDI hardware currently available, like the new Denon DJ and EKS controllers, we felt we needed to produce a program that could be a direct extension of the DJ's hardware of choice," explains Ryan Sherr, Digital 1 DJ's GM and Product Manager. "PCDJ DEX really excels in this department, where others have fallen short. With native, built-in support for the top MIDI controller devices, it's much more user-friendly to the DJ. No need to map the device yourself—we've already done the work for you."

PCDJ DEX offers many choices for application control beyond the keyboard and mouse. Supported MIDI controllers include (but are not limited to): PCDJ DAC-3; Denon DN-HC4500, DN-HS5500, DN-HD2500 and DN-S1200, Behringer BCD-2000 and 3000; Hercules DJ Console & DJ Console RMX; Vestax VCI-100 and VCM-100, EKS XP10/XP5 and OTUS; and Numark Total Control.

Along with increased ease in utilizing control devices, DEX also features: ultra-accurate

BPM detection for swift and precise beat-mixing; frame-accurate cueing and no-latency playback using ASIO support for the most realistic feel possible; quantized seamless looping; a fully customizable GUI; scratching of all supported formats; an X/Y effects pad with many built-in effects; VST plug-in support; master tempo control; an advanced file browser; interactive and changeable wave-form displays; and much more. PCDJ-DEX is optimized for either Windows XP or Vista, in both 32 and 64-bit versions.

Go to www.pcdj.com for more info and a demo download link.

ATOMIX LAUNCHES LATEST: VIRTUAL DJ 6.0

According to Atomix Productions (www.virtualdj.com), makers of Virtual DJ (the 15th most downloaded app at CNET's Download.com site, at press time), the new version, 6.0, offers some powerful new features.

"After a solid year of development, we're proud to announce this exciting and ground breaking release," says Andrew Van Almen, Atomix Productions General Manager. "Utilizing the power of the internet, Virtual DJ 6.0 greatly expands a DJ's content selection by providing real time access to freely available content, found anywhere on the internet. Atomix Productions has also created the world's first social network

exclusively for DJ's. This network gives DJs real time access to data, information, and suggestions, not only via the web, but also from directly within the program during live performances. The system can even make recommendations on what to play next, based on what millions of others DJs think, or, based on the data from the specific groups that DJ is a member of. This is truly a game-changer."

A few of the key features include:

NetSearch - no longer limiting you to media found on local hard drives, with an active internet connection, each search will also crawl the Web looking for videos or MP3s that match the query.

MusicGroups - This allows Virtual DJ users to show the world what they play, getting together with others who share their musical tastes. With revolutionary "subscribe" capability, groups provide personalized "feeds" directly inside Virtual DJ.

New controller support system - Now you can easily modify the behavior of any controller, assigning basic shortcuts or powerful scripted actions for every button. It's much easier to add a new controller, MIDI, HID or whatever, without having to wait for a new release of Virtual DJ. Each new controller will have a "compatibility file" available from the download section before the controllers hit the market.

For more on Virtual DJ 6.0 go to www.virtualdj.com, or download the trial version at www.download.com. **MB**



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An iPhone Saved My Gig

The future is now—DJ solutions in the palm of your hand

BY MARC ANDREWS

Check out what happened to me last weekend: All set for the gig, all gear set up and ready to preload my music into my Denon HD-2500. But (horror of horrors), of the 15 songs pre-picked by the bride, three won't load. So I check the 40GB internal drive that we keep loaded with useful tunes, and one of them is on there; now I'm down to two songs missing that I have to play at this wedding that the bride and groom will be showing up for in about 90 minutes. In the old days, I would find a Wal-Mart and buy the CD quickly.



But this is 2009...and I have an iPhone and an iTunes account. I go on and find the two tracks, enter my password and approximately six minutes later I have them on my iPhone. I'm set to rock, and without breaking a sweat or burning valuable fuel racing to the store. This was all possible because of my 3G connection and the wi-fi at the facility, and also because I have the latest technology in music players.

This is not a sales pitch specifically for the iPhones, but the smartphone in general, as an increasingly indispensable tool for your DJ business. (Although the iPhone is the best known, and in my opinion, the most powerful, because of its thousands of applications and DJ-friendly access to the iTunes store.) Below are some key ways that having a smartphone will assist you in your events and other business operations.

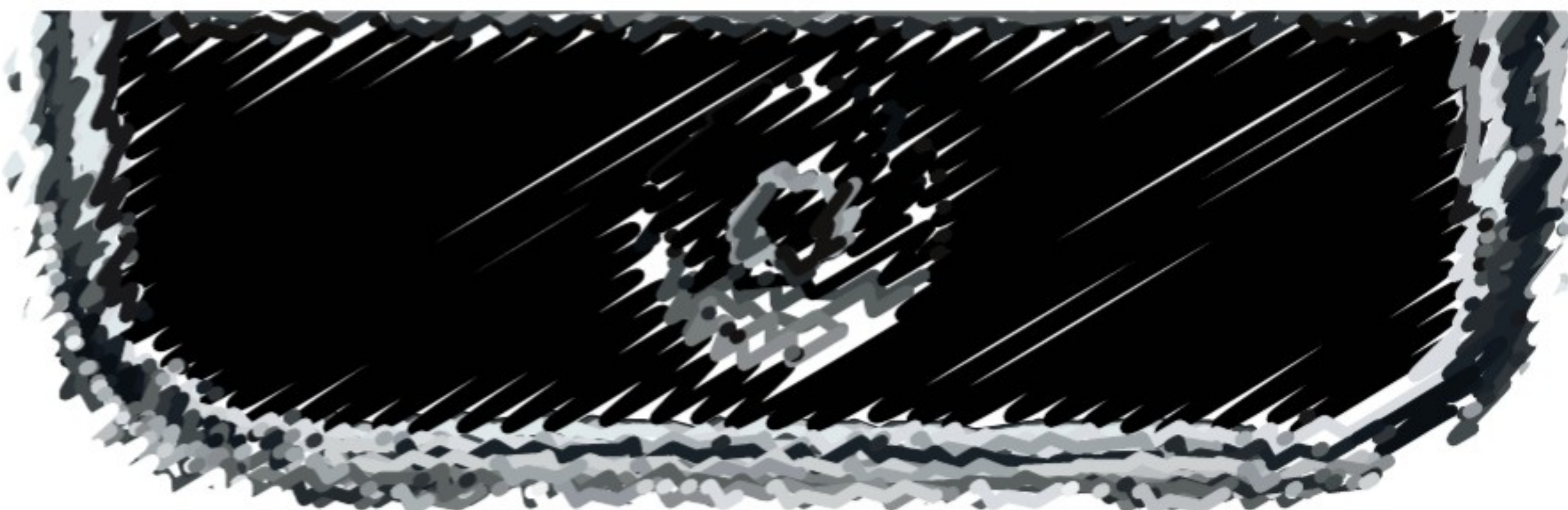
Music - Simple Assistance. As mentioned above, if you have trouble with a song, but also if someone asks for a last-minute track or some other similar request. Recently, I have even streamed a YouTube video that was requested. (With the skyrocketing popularity of online video, this will no doubt be a growing DJ

trend, as well, depending on your typical event demographic.)

Music - Major Emergencies. Your MP3 deck crashes, your PC dies, your CDs get stolen before the gig—all of these are conceivable. If you were to carry the songs from Mobile Beat Classic Top 200 and the new hits for 2009 on your smartphone, you would only be eating up around 2 gigs of memory...and be able to do your gig!

Info - Miscellaneous. Often during the various sports seasons people want to know the latest scores, even if they aren't super-fans. Trivia questions and answers may be needed. Whatever you need to know to do your job better, make a guest or client happy, or even save the day—all at your fingertips, via the mobile Web.

Info - Essential. If you use a system like eWebmin, you can log in to your event scheduling software and check your availability for any of those bridesmaids who are getting married in the next year. As business service apps develop, such as ones for credit card processing, shipping, and many other tools, your smartphone is sure to become an important tool. I already count my iPhone as an essential portion of my business arsenal. **MB**



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Delivering a Wow Experience

How do you elevate your performance above the level of the mundane?

BY JAY MAXWELL

When a potential customer looks at your mission statement, what do they see? Do they simply see another mobile disc jockey company or do they see something in your company's mission statement that sets you apart from your competitors? We boldly state on the cover of our literature our mission statement and highlight that our goal is to go "above and beyond what our clients expect" at every event. Often a customer will call us stating that they have narrowed their choice down to our company and one or two others and want to know what sets us apart from our competitors. First, I let them know that there are many great companies in the area and that they will be satisfied regardless of which company they decide to book with. Then I tell them in three simple, yet powerful words, what we do that sets us apart from other companies – "we deliver wow!"

On the front cover of our 27-page booklet that we send to our clients, two words in red stand out before they turn to page one, "Delivering WOW!" If I had the choice of receiving a one hundred dollar tip at the end of an event or hearing the client say "wow" at the end of the event, I will take the client's "wow" every time. No one hires a DJ so they can have music playing while they dust the living room or change the oil in their car. We are hired because the client expects us to enhance the event, not just play music. After all, if they just wanted music played

PERFECT PICNIC TRACKS

Song Title	Artist
Abc	Jackson 5
Barbara Ann	Beach Boys
Boogie Shoes	Kc And Sunshine Band
Born In The U.S.A.	Bruce Springsteen
Build Me Up Buttercup	Foundations
Can't Buy Me Love	Beatles
Celebration	Kool & The Gang
Centerfield	John Fogerty
Cha Cha Slide	Casper
Conga	Gloria Estefan
Cupid Shuffle	Cupid
Dancing In The Moonlight	King Harvest
Dancing In The Street	Martha Reeves
Dancing Queen	Abba
Don't Stop The Music	Rihanna
Electric (Slide) Boogie	Marcia Griffiths
Footloose	Kenny Loggins
Fun Fun Fun	Beach Boys
Girls Just Want To Have Fun	Cyndi Lauper
Good Lovin	Rascals
Good Vibrations	Beach Boys
Got My Mind Set On You	George Harrison
Got To Get You Into My Life	Earth, Wind & Fire
Hang On Sloopy	Mccoys
Hawii Five-O	Ventures
Heatwave	Martha Reeves
Hoedown Throwdown	Miley Cyrus
Hot Hot Hot	Buster Poindexter
How Sweet It Is	James Taylor
I Can See Clearly Now	Johnny Nash
I Like It Like That	Tito Nieves
I Like To Move It	Will.I.Am
Iko Iko	Belle Stars
I'm A Believer	Smash Mouth
I've Got The World On A String	Frank Sinatra
Joy To The World	Three Dog Night
Just Dance	Lady Gaga
La Bamba	Ritchie Valens
Let's Twist Again	Chubby Checker
Loco-Motion	Kylie Minogue

they would bring their computer or i-pod and crank that up. Every customer is expecting us to deliver a wow experience.

Creating a "Wow Experience" does not mean going over the top, but it does mean going that extra mile. The success and growth of a mobile disc jockey's company is not solely a product of the music played or the quality of the equipment. We could play great tunes and have state of the art equipment, but ultimately it is all about the customer's experience. Our company has been striving to deliver wow for years at every event. I was enlightened recently by reading a wonderful book, *The New Gold Standard*, by Joseph A. Michelli. In his book he describes five principles that the Ritz-Carlton Hotel Company uses to create a "legendary customer experience." One of the five principles is in fact called "Deliver Wow!" with two chapters describing the "ultimate guest experience" and "how to turn wow into action." The Ritz-Carlton Hotel, just like our company, was never satisfied to give their clients an ordinary experience but was always striving to exceed expectations. When a company is successful in giving someone such a positive experience that they are wowed, they will be your best form of advertising. They will communicate to others about their memorable impression of your company and the exhilarating experience your service provided. This will expand your business more than any other method of advertising!

PERFECT PICNIC TRACKS

Song Title	Artist
Love Shack	B-52'S
Macarena	Los Del Rio
Mickey	Toni Basil
Mustang Sally	Wilson Pickett
Oh, Pretty Woman	Roy Orbison
Old Time Rock & Roll	Bob Seger
Play That Funky Music	Wild Cherry
Pocketful Of Sunshine	Natasha Bedingfield
R.O.C.K. In The U.S.A.	John Mellencamp
Respect	Aretha Franklin
Rock The Town	Stray Cats
Rockin' Robin	Bobby Day
Saturday In The PaRk	Chicago
Shout	Otis Day
Signed, Sealed Delivered	Stevie Wonder
Single Ladies	Beyonce
Sittin' On Top Of The World	Dean Martin

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CREATING A “WOW EXPERIENCE” DOES NOT MEAN GOING OVER THE TOP, BUT IT DOES MEAN GOING THAT EXTRA MILE.

There are numerous opportunities to create wow experiences and it is a constant, yet pleasant, challenge to search for new ways to go above and beyond. One recent event where we went well beyond the client’s expectations was at a church picnic. For the past several years, we had loaned our music to a parishioner of the church who was also a friend of mine that had been a mobile disc jockey many years ago. He used his sound system along with our music to give them several hours of free entertainment. This year he was not able to attend, so suggested they actually hire us. It was the first time that we had been directly involved with this particular church and although we gave them an extremely great price, it was not the free price that they had been paying and were quite surprised at the initial rate we quoted them. Once the fee was finally negotiated more in line with their budget, most companies would have taken the approach that they would give the customer exactly what they paid for (i.e. a very basic service for the low rate of money received). Instead, I was determined – as always – to seek ways to far exceed their expectations. One thing that we did was to double the number of speakers in order to have a complete array of sound for the event. One set of speakers was for the picnic area and the other was for the large field where the games would be held. The speakers near the picnic shelter were kept at a lower volume that the speakers pointed toward the playing field. We also served as the facilitator of all the events and were very involved with the host and the crowd as we drew door prizes every fifteen minutes. Days before the event, we developed a play list (see this issue’s list) of songs that were very upbeat and family friendly lyrically. Though there were a few new songs that made the list, we wanted to maintain a traditional tone with mostly music of familiar tunes. As the event ended, guest after guest came up to us to thank us and to rave about our service. Many of them stated that we went above and beyond anything that had ever happened in the past at one of their annual picnics. I left the event knowing that that we had delivered a wow experience.

Another recent example is when two days

PERFECT PICNIC TRACKS

Song Title	Artist
Smooth	Santana
Soak Up The Sun	Sheryl Crow
Some Kind Of Wonderful	Grand Funk Railroad
Soul Man	Blues Brothers
Stayin’ Alive	Bee Gees
Surfin’ U.S.A.	Beach Boys
Sweet Caroline	Neil Diamond
Sweet Escape	Gwen Stefani
Sweet Home Alabama	Lynyrd Skynyrd
Swing The Mood	Jive Bunny
Twist And Shout	Beatles
Walk Like An Egyptian	Bangles
Walking On Sunshine	Katrina And The Waves
Way You Do The THings You Do	Temptations
We Are Family	Sister Sledge
When I’m Sixty-Four	Beatles
Wipeout	Surfaris
Wooly Bully	Sam The Sham
You Can Call Me Al	Paul Simon

before the wedding a bride asked one of my DJs to create a CD with ten songs premixed (between 10 and 40 seconds per song would be used) for them to do a dance routine. He at first told them that with such short notice along with all the other events that we had to get ready for that weekend we might not be able to do this on such short notice. He called me and told me their request as well as that they were “fine” if we could not do the disc for them. For me this presented an opportunity to wow someone. Not only did we create the CD for her, it was personally delivered to her front door the next morning just minutes after eight o’clock. I called her as I was leaving her house to tell her the CD was outside her front door. Fifteen minutes later she was calling me so ecstatic that one could tell by her tone alone that she was overwhelmed not only on the song creation, but on the personal touch of the owner of the company delivering the CD to her front door. She was wowed!

Our philosophy is to never bring attention to ourselves by being the center of the event. We strive to make sure that everything is seamless and runs as smoothly as possible while at the same time going the extra mile. For example, on many occasions while the guests are arriving at a wedding reception, lively jazz will be tracking for the first half hour while I go outside to open the door for the guests. Greeting the guests with a smile and a handshake is not what they expected – but it is greatly appreciated. Likewise, during the event when a guest comes up for a song request,

they are always greeted with a warm smile and a friendly handshake. I am always listening to the tables close to me to pick up on their conversations if they are talking about music. If I hear them talking about a particular song, I’ll play it before they ask for it. Often they will then come up to make a comment that they were just talking about that song and could not believe that I was playing it even before they asked for it. If time permits before the end of a song, when I see a fork fall to the floor, I will gladly tell the person that I will get them another one. At the end of the event, I also ask the bride’s parents if they would like any help loading the gifts into their car. You would be surprised at how grateful a bride’s mom or dad is to be offered help after a long day of entertaining their guests. We also get a load of written complements on the fact that we dropped the backup copy of the CD that we created with all the special songs (first dance, bride-father dance, etc.) into the card or gift box for the bride and groom. All this is unexpected – it all helps in fulfilling our company’s mission statement of going above and beyond our client’s expectations.

The list is endless on ways to create a wow experience for the client. Doing your job better than expected and giving them something completely unexpected is a sure way to create fans that literally rave about their experience and your company. The next time a client or one of their guests comes up to you to request a song, shake their hand, smile and think of a way to deliver wow as you play something they can dance to. **MB**

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Don't Stop Believing

When you are tempted to give up your entertainment journey, remember what you were born to do

BY PAUL KIDA, THE DJ COACH

There is no doubt that we are living in a time of great concern to many. It seems that the nationwide economic crisis is affecting all areas of business, including the wedding industry. People are cutting costs across the board and that seems to include entertainment...or does it? In speaking with DJs across the country, I have seen two basic mindsets. First: "Things are tough. I can't seem to find any clients. Maybe I need to quit this business altogether." And the second line of thinking: "Times are tough, but people are still looking for quality plus value. It might take a little more work, as well as time, to sit clients down and educate them but good clients are still out there. These are the ones that appreciate a true professional and are willing to pay for it. I still believe in what I do and what I am worth. Quitting is NOT an option!"

Do you see the difference in these two viewpoints? Specifically, do you see the difference of the attitude that separates them? The first statement is a totally negative outlook, riddled with self-doubt and defeatism. In stark contrast is the second statement with a strongly positive outlook. DJs with this attitude have a quality that will help them get through the rough times. These are the ones that truly believe!

WORKING HARD TO GET MY FILL

It can really be a challenge to maintain commitment to our careers, to keep persevering in doing what we love to do. Do we truly believe that we can succeed in these trying times? We should, because it was that belief that got us started in

this business of mobile entertainment in the first place. Think back to the days when you were just starting your career as a disc jockey. At first, the task of getting started seemed daunting, didn't it? You had to buy equipment, build a musical library, and most importantly, advertise or otherwise get your name out there to potential clients. Because you were the new guy on the block, you also had to earn the trust of other vendors with whom you would network. Then came the questions of how you were going to run your business (should you be an LLC, incorporate, etc.), set up business bank accounts, make plans and goals. The list seemed endless! But you believed that the journey you were embarking on was right for you at that time. You believed that you could do this business and gladly took up the challenges in spite of the vast amount of work before you.

Do you also remember the negative comments from friends and family (even if they meant well) who thought you were crazy to make this your career, because being a DJ is not a "real" job? After all, how could you support yourself and your family by playing music? But you didn't listen to that negative talk. You believed in yourself and what you were doing. You knew that what you were doing was much more than simply pressing buttons. You believed that you played a major part in the success of every event at which you performed. You believed that you could make a difference, and you succeeded in meeting and overcoming all of the challenges that arose.

HOLD ON TO THAT FEELING

You became a successful disc jockey because you knew what you had to do to get there, and, most importantly, you believed that you could do it. So what has changed? Yes, the economic situation has put a strain on all of us, not only financially but for most of us, emotionally and mentally as well. Because many more people seem to be price shopping instead of quality shopping, we are tempted to feel that we have to lower our prices, charging less than we are worth. We may have lost faith in our services and ourselves, beliefs we once held onto without a doubt.

It is time for all of us to reflect on these beliefs we had when we began our careers as disc jockeys. Just close your eyes and visualize those strong feelings that you had that pushed you forward. Allow the power of those emotions to flood through you to give you the strength you need to persevere during these tough times as you

rekindle your passion for the business we all love. We have all been through tough times before. We made it then and we can all make it now!

Lowering our standards of service or quitting the business altogether are not options. Do not let fear or uncertainty of the future be the determining factor in making your decision. Conquer your fear with the powerful belief in yourself and what you have accomplished thus far.

IT GOES ON AND ON AND ON AND ON

We all needed to work hard to get where we are now, and we still need to work hard to continue on. Do the things that brought you success to begin with. Build new relationships as you continue to nurture your old ones. Increase your networking time with other vendors as you educate them about the value and importance of what a true professional DJ does for their events. Imagine what could happen if you built solid relationships with just ten more vendors who could refer you even one extra gig this year. That would be ten more events for you, in addition to the vendor referrals that you already have. It could make you an additional \$10,000 or much more this year. That's not a bad return for a little extra time and effort!!

We have talked in the past about expanding the types of events that we do. There were some great ideas at the seminars this year at the Mobile Beat Las Vegas convention on how to branch out in the DJ business. Use these jewels of information to fire yourself up to move forward, instead of fostering a negative attitude and giving up.

All of us face the same basic problems, no matter what part of the country we live in right now. Seek out colleagues who are successful despite hard times. Ask for suggestions and/or assistance on how to better weather this economic storm. Find those who still believe strongly in what they do and draw on their strength, their belief; and stay away from those negative people who can only talk about how bad things are!!

You have come a long way in your DJ career, so don't stop now. Be strong and keep pushing forward. Be successful and remember, "Don't stop believing!" **MB**

Please send any comments on this article, suggestions for future articles or questions to djcoach@mobilebeat.com.

Paul Kida, The DJ Coach, is a founding member of the Colorado Disc Jockey Association. He owns JAMMCATTS DJ Entertainment (www.jamcatsdj.com), and is a regular speaker at the Mobile Beat DJ Show.

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Bringing Hidden Talents to Light

These DJs have skills that help them shine a little brighter

BY MIKE "DR. FRANKENSTAND" RYAN

Adding value and excitement to your DJ service doesn't always mean buying some new piece of equipment or a developing some new "interactive" skill to help you better "work the crowd. Sometimes it may mean taking a talent that you already have and finding a way to integrate it with your DJ entertainment. People love seeing other people doing just about anything out of the ordinary. The scope of what you can combine with mobile DJ performance is pretty wide, as demonstrated by the following DJs from my home base of San Diego, California.

MIXING BOARDS

Diane and Primo Desiderio are two of the best "freestyle" skateboarders in the world. For five and a half years they were a featured act at Sea World in San Diego. And they're also very good DJs. In fact Primo is a "DJ of the Year" award winner. On occasion, while DJing, they will share their skateboarding prowess with guests, doing tricks like "Nollie Kickflips" and the "Primo Slide," which he invented. On occasion Diane will also sing at her events.

So, how did this dynamic DJ duo go from spinning urethane wheels to spinning vinyl records? "When the Sea World show ended we wondered what kind of business we should start" Diane explains.



"We used to perform 'Athletes Against Drugs,' a show with skates, bikes and rollerblades at local schools. Primo wanted to buy speakers for the shows but was told he would have to buy turntables with them. So he did and practiced and then called a DJ company and asked if he could tag along. He soon became the leading DJ of the company.

"In 1994 the DJ company left town and that's when we started our own business, Primo DJ's. Who ever thought we would be DJs? Our announcements went from 'You want to see him get higher on the (skateboard) ramp?! Then make some noise!' to 'Let's give it up for the bride and groom!'"

But skateboarding and DJing together? Talk about a strange marriage. I wondered what would possess them to even consider skateboarding at weddings and other DJ events. Amazingly, Diane says that about ninety percent of the people who hire them remember them from the Sea World show and they ask them to skate at their parties. "People would see us and then everyone else wanted us to perform at their events too. If they haven't seen us before but want an interactive DJ, then I ask them if they would like to have us skateboard and about 80 percent of them say yes."

And how do their audiences respond to their skateboarding? Diane says "they're amazed. We are not just DJs, we're celebrities!"

ROLLIN' ROLLIN' ROLLIN'

Another "big wheel" in the DJ industry is Jerry Beck of Beck's Entertainment. He and his family have put together a roller skating show and were a featured entertainment at this year's Mobile Beat Las Vegas trade show.

According to Jerry, roller skating came first. He started skating in the seventies and then later got a job as a DJ at a roller skating rink. Jerry says the movie *Roll Bounce* starring singer Bow Wow, includes actor Wayne Brady playing a DJ character patterned after Jerry himself!

Like Primo and Diane, the "Family Beck" roller skate at charity events, schools, kids functions and car shows. Jerry explains: "Our 'high-energy' synchronized skating is fun to watch for anyone. We are a family of roller skaters from 8 years old to [you guess how many] years old." He adds that their roller skating is even more popular today than in the past because of all the crazy tricks they perform, like the back flips his son can do.

Jerry met his wife Lisa while roller skating. Actually, he accidentally ran into her and they "hit it off." Later they married—on skates, of course! He explains that roller skating is not just part of their DJ business but a way of life: "It's intertwined in every aspect of our lives and promotes family unity. Because we skate in such close proximity we have to be very synchronized, which takes a lot of practice." Jerry says that they don't promote the fact that they roller skate at (DJ) events but people seek them out "because they're such a novelty."



BEAT IT

Michael Bourdet of Celebrations Unlimited DJs moves to the beat of different drums. Actual drums, in fact. Michael explains that his interest began under the tutelage of an experienced drummer: "A group of friends got together under the direction of a percussionist who gave us a few basic instructions and we discovered we were capable of making great music together. After discovering that playing hand percussion could provide easy access to the joy of making music, I was inspired to share it with my clients when I performed as a DJ. I hired four dancers and eight drummers, and brought 70 drums to a Qualcomm [Stadium, San Diego] party. The audience loved it!"

And Michael's friends love it too. I experienced one of Michael's drum circle parties at his home. I thought it was a little strange at first but I quickly got into the rhythms of the night. Michael has an amazing collection of percussion instruments with a variety of sizes and sounds. Beating them together with friends reminded me of the Woodstock rain chant and I found myself falling into a mild hypnotic trance.

Grateful Dead drummer Mickey Hart explains the vibe: "A drum circle offers equality because there's no head or tail...the main objective [for participants] is to share rhythm and get in tune with each other and themselves."

Today, Michael has toned down his drum show while DJing but "still brings a few percussion instruments and I use them if the moment dictates."



WHAT'S YOUR "HIDDEN" TALENT?

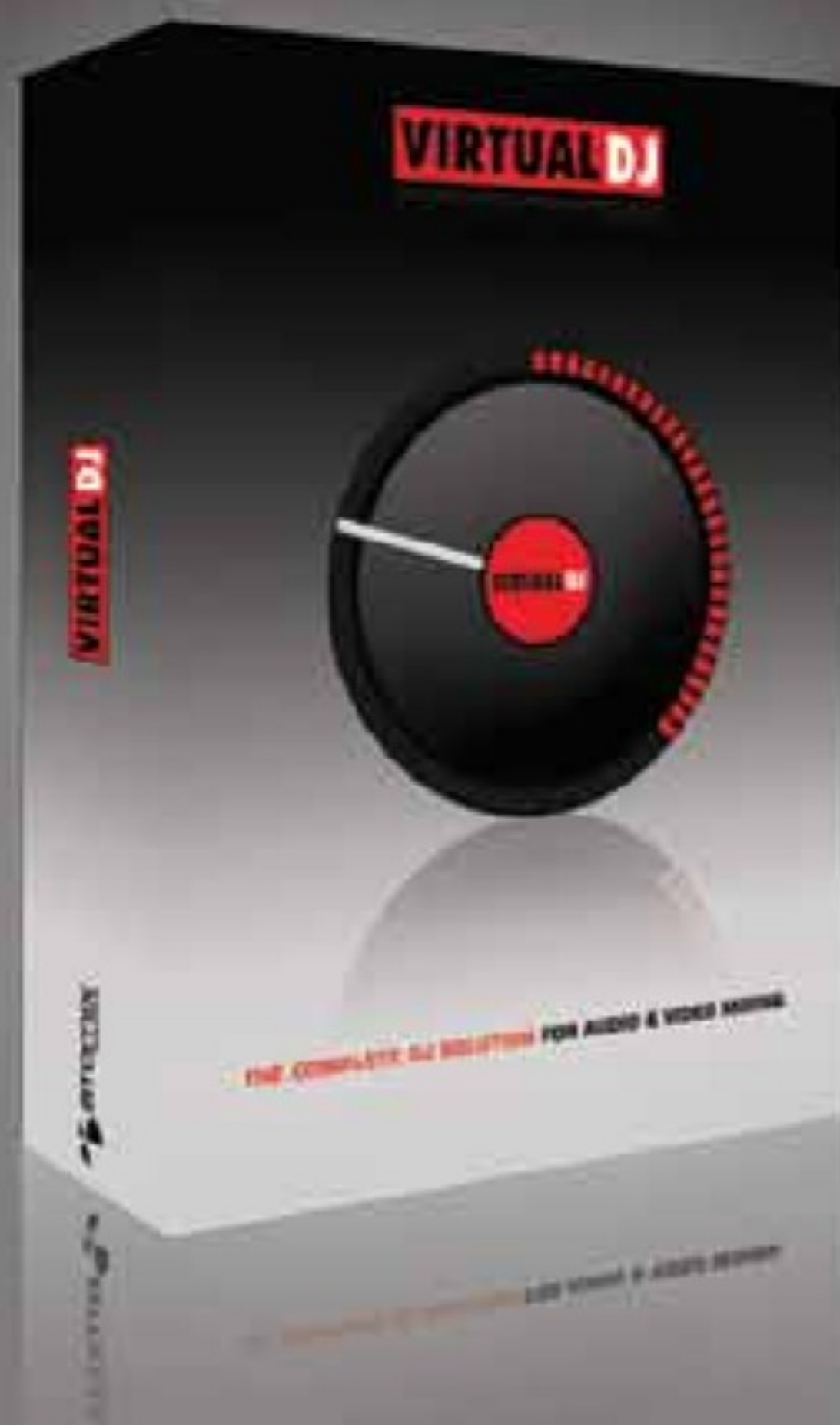
These DJs are great examples of expanding the role of the DJs as we know it, courageously forging new forms of DJ entertainment by utilizing other skills. Considering the tens of thousands of DJs in the world, I wonder how many share other interesting talents with their guests. If you play a guitar, sing, dance, juggle, do magic or some other kind of "stupid human trick," to borrow David Letterman's phrase, you might find that sharing your talent with others can open up new and profitable event possibilities, just it has for the DJs mentioned here. **MB**

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Steve Moody

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From city to country, radio to mobile, audio production to dance instruction, Steve Moody is a truly multifaceted entertainer

A few issues back (January 2009) this month's ProDJFile subject gave us a detailed description of his unique niche in weekday events involving line dancing. Here, Mobile Beat Publisher Ryan Burger finds out a bit more about where this multi-talented entertainer came from, and what makes him tick.

Ryan Burger: ...I'm here with Steve Moody, from Maryland's eastern shore, which I've been told is the East Coast equivalent of Des Moines, Iowa—somewhat rural...but you grew up in the Baltimore area, correct?

Steve Moody: Oh, yeah, and I started the business back there. I was there for about 15 years or so DJing, so I still have quite a bit of clientele from that area, in addition to the new folks from over here.

RB: I'm told you have experience in radio. Do you still do any radio at all, or did you totally get out of it?

SM: You know, I help out from time to time with different things. I'm not on the air regularly any more. The last station that I did was a local station here on the shore called WCEI, and it was like a Top-Pop 40 station...it was a lot of fun and it was a great way to get my name known in this area when we moved to the shore...I did [the morning show] for about a year and a half and but just got to be so much. We started a family at that time and so I just stepped away from it. They still call me from time to time. I do some pretty good production work, and they call me to do special projects...or if they need a DJ for a station event that's really large and they need a lot of extra sound and lighting...

RB: Did you do the mobile stuff or the radio stuff first?

SM: I started in mobile back in 1989. I didn't get into radio until almost eight years later...I was still in high school. I was a sophomore. It was kind of neat. Our church youth group decided we were going to have this dance and have all the other youth groups come to it. And they were like, "It would be so great if we could hire a DJ," but we didn't have a budget. And I said, "Well, I've got a pretty nice home stereo system and I've got some CDs, so I'll do it." And that was actually the first gig that I ever did. It was like in the spring of 1989. And by the summer



of '89 I was set up and ready to go with professional gear and a huge music library and it kind of took off from there.


...One of the youth group leaders was actually a DJ, and I think I kind of impressed him a little bit. He took me under his wing and explained the different things that I needed to get in order to get started with it...My grandfather...and my grandmother gave me the money to get the business started, basically.

RB: So you started rolling pretty quickly, then?

SM: It really took off. My mom knows so many people, and this is because she's in a business where she talks to people every day. She's actually a hairdresser. And when your mother's a hairdresser, man, you know everybody in town. My grandfather was in the military and retired, so he had a lot of friends from the military. So I did a lot of events for them. When I started, I maybe did like three or four gigs a month for those first couple of years while I was still in high school. But it was a lot of fun and it was a great way to have some extra pocket money.

So when I got into college, I originally wanted to be a music teacher but got involved in the mass communications department to do some radio and I just really fell in love with that and it took off. And the next thing I knew, I was doing an internship at WPOC, which is the [country] station in Baltimore...It was just really hot at that time and I had no interest in country music; I didn't know anything about it, but when they offered me the internship, I thought, "Man, this is the most listened-to station in this area...and Baltimore's a pretty large market." So I thought that was a great opportunity. I did that and I did really well there. I did a lot of production there. I was a regular on-air DJ after my internship and it was a great experience.

It helped to promote my private DJ business,



which really took off to a point where I just could not keep up with the radio because my private business was going so strong.

RB: Now it's just yourself. You're a single operator, correct?

SM: Right. Just a single op, and I work just about every weekend doing Friday and Saturday. And if I do both, I'll take off on Sunday so we have some family time around here, because during the week I also perform every night as well, Monday through Thursday.

RB: At a club?

SM: It's kind of neat. During the week, years ago when all that country stuff took off, line dancing became very popular in this area and a lot of the catering halls started to open their doors different nights during the week and have an event where people would come in and have a full hot and cold buffet dinner and an open bar and mixed drinks, everything included, and in addition to that you'd have line dance lessons. That became so popular that we were starting to have

a regular crowd. And I thought, maybe ten years ago, "There's no reason I can't go out and rent a hall and do this on my own and not have to work for somebody else." So now we go out and actually rent the different venues on our own and provide our own drinks and snacks and things like that. [For more details on Steve's line dance events, see *Mobile Beat*, Jan. 2009, p. 38, "Keeping Business in Line During the Week."—Ed.]

RB: So you truly have been able to make your mobile disc jockey service into a seven-day-a-week business... How do people usually hear about your company?

SM: One of the neat things about doing the dancing is that I've got like 1,500 people a week in our dance classes...and so so many of the people that are just regulars in my dance classes, I either have done their daughter's wedding or their parents' 50th anniversary or child's graduation party, and then that leads to another job, which leads to another job...Pretty much all the work I get is all word of mouth from previous bookings.

RB: Often people say, when they're in here planning their wedding receptions, "We don't want to look like fools up on that dance floor." Do you run any specialty thing for these couples...?

SM: Oh, certainly. I can tell them just about any night, Monday through Thursday, that you can make it out, you can come out and I'll work with you and we'll teach you some dancing.

Over the years I've taught everything from cha-cha and waltz and swing dancing...

RB: Let's talk tools. Are you an MP3 DJ? Do you still touch vinyl?

SM: I haven't touched vinyl in a long, long time. When I first started, I used to every event. Now I use PCDJ....As far as my speakers and stuff like that, I use the E-V SX-360s, which are really nice powered speakers. One of the local organizations around here got together and all the DJs tested out their power speakers and everybody voted them hands down, they sounded just phenomenal...I normally just have to take two of the tops and one sub for most of the events I do and it sounds fantastic. But if it's a larger event I'll add on two more tops and another sub.

RB: Do you get into lighting at all, or are you just basic sound?

SM: I sure do. The lighting kind of varies from event to event. If I'm doing for a younger crowd, I will give them more of the effects lights. I have a lot of Martin intelligent lighting...But usually if I'm just doing a wedding reception...I just give them like a color wash out on the dance floor and I use that Chauvet LED system that they have, the ColorSplash.

RB: What are some of your goals? Where do you want to be with your business, say, ten years from now? Where do you want to be with your life ten years from now?

SM: As far as business goes, I really want to get into video. There's nobody else in this market that does that...I've seen maybe six or seven guys that just really have phenomenal setups and I want to try to mold mine after them and then tweak it to my own taste. So that would be my thing, business-wise. And also, to try and work a little bit less and make some more money, which from all these different conventions and workshops we've been going to, that seems like the key idea: work less and make more money at it. So that would be the goal, business-wise.

Personal goal—like I said, when I started college I actually wanted to be a music teacher and just kind of got sidetracked from that...I would love to go back to school. I only need a few more credits to get my teacher's license and go to teach elementary music...

RB: So in a way you you've come full circle. Fantastic. **MB**

««MAKING»» TAKE SOME TIME TO FIGURE OUT WHEN THE TIME IS RIGHT BY RYAN BURGER YOUR»»MOVE!

Ever since I went full time with my mobile disc jockey service and Internet business around 10 years ago, I had promoted the fact that I ran a successful profitable home-based business. However, with the expansion of the disc jockey service, the purchase of Mobile Beat Magazine and trade shows, and other business developments, I decided earlier last year that it was time to make the move out of the home office into a separate, dedicated structure.

BC Productions and ProDJ Publishing ran for two years with six full-time employees out of the houses of my employees and out of the 2-1/2 car garages and basement of my home. Over the past 2-3 years, I had been doing casual research as to what we needed and what I could afford. At one point I had even looked into building our own building with 4-5,000 square feet and more, but I'm thrilled that I didn't do that (more on that later).

REASONS TO MOVE OUT

Over time I identified a number of key factors that pointed toward the need to have a physically separate business location:

The need to separate your business life from your personal life. Even though you are an entrepreneur and never completely separate from your business, or have a normal 8-5 business day (especially as a DJ!), you need to have some points where you can be away from things. For the last 10 years having employees coming by my

home to get gear, loading their equipment back in at 2 AM in the nice residential neighborhood I live in was starting to stress things out pretty heavily.

The need for professional office space.

Immediately upon getting a commercial style office, we made a change from visiting with clients at their homes or the local diner-type chain restaurant, to the professional atmosphere of a professional office. We have plans, when we get a full building of our own, to take this even further into what I have seen some of my friends in larger markets doing, which involves setting up a demo room with a complete wedding-type atmosphere.

Taking it to the next level. Our company has always been at the forefront of the local market, mainly due to the influence of the overall industry that we have gotten involved with so heavily since ProDJ.Com was created back in 1995. We are making the move into other areas of our business that require people to be able to pickup and drop off things to a commercial location.

HOW TO MAKE YOUR MOVE

To put it succinctly, take your time and do thorough research. When all the indicators are in place, be ready to jump. There are a ton of commercial locations that are available for you to lease. A commercial real estate agent told me that at any one time 10% to as much as 15% of commercial space is available and that they always seem to be adding more. I was able to find a simple lease that costs me under 75 cents per square foot of space. Remember also that costs such as garbage collection, additional data and telephone lines, another heating/cooling bill will also need to be figured into the plans.

Decorating is another important item in your budget. We spent an additional \$8-10,000 on racks/shelves, desks, plants, flat panel TVs and more to get the place working and feeling just right. In our case, a great thing was that our office was already finished off very nicely by an interior decorator that had the space in the recent past.

THE NEXT STEP

Plans for the next BC Productions offices have already been formulated and we continue to refine them based on the learning experience we are getting with leasing our current office space. They include:

Small bedroom with bathroom including a full shower. We have found that when some employees are working late and then having to leave in the morning for other events, it would be helpful to have a better area for them to sleep and for them to clean up in the morning.

Proximity between office space and warehouse space. At our location we are at two ends of the main building with our office on one end and the warehouse at the other end. Two other suites are filling the in between slots. We intend to eliminate the need to go outside to access the other section.

Demo room. As mentioned above, this will be for showcasing our style and the equipment for potential lighting or other upgrades. We plan on having a lot of things set up so people can exactly picture their event and how everything flows. With options like uplighting, additional speakers, ceremony setups, and more, we plan on using this as a showcase and selling area.

Larger kitchen and "chill" space. Right now we use our meeting space for chilling out and relaxing, but really we need to have a family room atmosphere that the staff can truly relax in. Additionally we currently have a dorm-sized refrigerator and a microwave. We plan on expanding that further when we get space that we can customize more to our tastes.

If you are going to be coming through the Des Moines area, we would love to give you a tour of the Mobile Beat / ProDJ headquarters. Please feel free to email me at rb@mobilebeat.com or call 515-986-3300 ext 300. **MB**

Ryan Burger is the owner of BC Productions and ProDJ Publishing, the publisher of Mobile Beat and presenter of the Mobile Beat Conferences and Trade Shows.

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Getting the Big Picture

How to add a top-rated photography & video package while doubling your marketing efforts at minimal cost

BY MICHAEL EDWARDS

Many of you own (or work for) a DJ company that may have been highly ranked and featured in "The Knot Best of Weddings" magazine. This 300-plus page, annual publication premiered in 2007 (based on the first survey conducted in 2006) and just hit the news stands for 2009 based on last year's survey of brides. The magazine recommends what "theKnot.com" has determined to be the most popular wedding vendors across the country, (DJs, Photographers, Venues, Florists, Cakes, etc) as rated by local Knot brides in each region *after* their weddings.

You don't even have to advertise in "Best of Weddings" to be included in it, so it's actually legit. You also can't solicit the Knot for inclusion in the magazine. They hire an outside survey organization to compile data from thousands of Knot brides who've been asked to simply name the vendors they used for their weddings and rate their services. The more weddings you do, the better your chances of being rated. The impartial survey company then ranks all the vendors accordingly, based on customer satisfaction. Only the highest scoring vendors get into the magazine. If it's really conducted as they say it is, this may be the wedding industry's first "consumer



reports" type rating for wedding vendors, wedding services and venues!

COOPERATION IN FOCUS

I only mention this because that particular magazine is a great place to start looking if you are interested in adding photography or video services for your clients, wherever you are located. If you'd like to offer those services but don't necessarily want to learn yet another craft or invest in expensive cameras and video equipment, why not find a reliable photography/videography company that the brides already love and then work out a package agreement that will benefit both your businesses?

Finding a well-respected and established photographer with optional video service to conveniently combine with the equally impressive DJs from your company instantly offers the convenience of one-stop-shopping at a discounted "package" price to brides shopping at both companies. It's not a merger or a formal partnership, but merely two separate companies cooperating, offering a discount if booked together and then working in complete harmony for their mutual client.

The idea came to me about a year ago and has only one basic rule: each service will offer the client a set discount *only* if the other company is also booked. If not, normal pricing prevails. I looked for photo/video professionals who were familiar award-winning pros whom we had worked with many times before, whose quality, reputation and professionalism I had first-hand knowledge of. I settled on "Perfect Image" of Middleton, MA. They too had been featured in the "Best of Boston/New England" section of "the Knot Best of Weddings" and also received the "2009 Bride's Choice Award" from

weddingwire.com. I figured it would be much easier to sell a package with them to my clients since both our companies keep winning the same industry awards year after year.

After meeting the owner of "Perfect Image" for lunch a couple of times, we agreed on several different packages that would appeal to a variety of brides and a range of budgets. We then took it a step further. We agreed that before each wedding, we'd exchange each other's client worksheet (bride's instructions to us) so that our brides would know that both companies were equally aware of exactly what they had planned for their weddings. The photographers now know all the song requests and formalities the DJ needs to get done (and when they're scheduled to take place) and the DJ now knows all the special photos the clients want taken during the reception (table shots, sorority sisters, guests from another state, etc). We've discussed the flow of events before either of us arrives at the venue. If you've ever had a photographer ask you to clear a packed dance floor in order to shoot a group picture that the bride and groom have requested, you can imagine what an advantage that info can be when you now have advanced warning of it and can plan around it to develop a timeline that's conducive to uninterrupted fun on the dance floor after the meal, while still honoring the bride's wishes for the photos she really wants.

My graphic artist designed a full-color 6 panel brochure (pictured) featuring info on both companies and our available packages. We split the design & printing costs equally. We also created a combination webpage that we could both access as a link from our own websites, offering whatever combination of services the bride needed, at an attractive discount if purchased together.

UNFORESEEN POSITIVE CONSEQUENCES

The packaging of services was a good move, but what I hadn't counted on was the profound effect that our combined marketing would have for both companies.

You see, his company does more bridal shows and direct mail marketing to supplied lists than my company does. My company is now in front of all those brides too! My company gets more direct referrals from 30 years of return clients and word-of-mouth, plus numerous function managers at hotels and country clubs. We also enjoy much more internet traffic than his website does. Now his company is promoted to all those potential clients too. We each refer our incoming clients to the other at every opportunity. The results have been impressive...

In the midst of the worst recession in years, from Jan-March 2009 my company had our best first quarter ever—since 1979! I've been so pleased with the results, we've even contacted other wedding businesses and services. The ones who have agreed to give our brides a discount on their services are now linked and featured

CONTINUED ON PAGE 65



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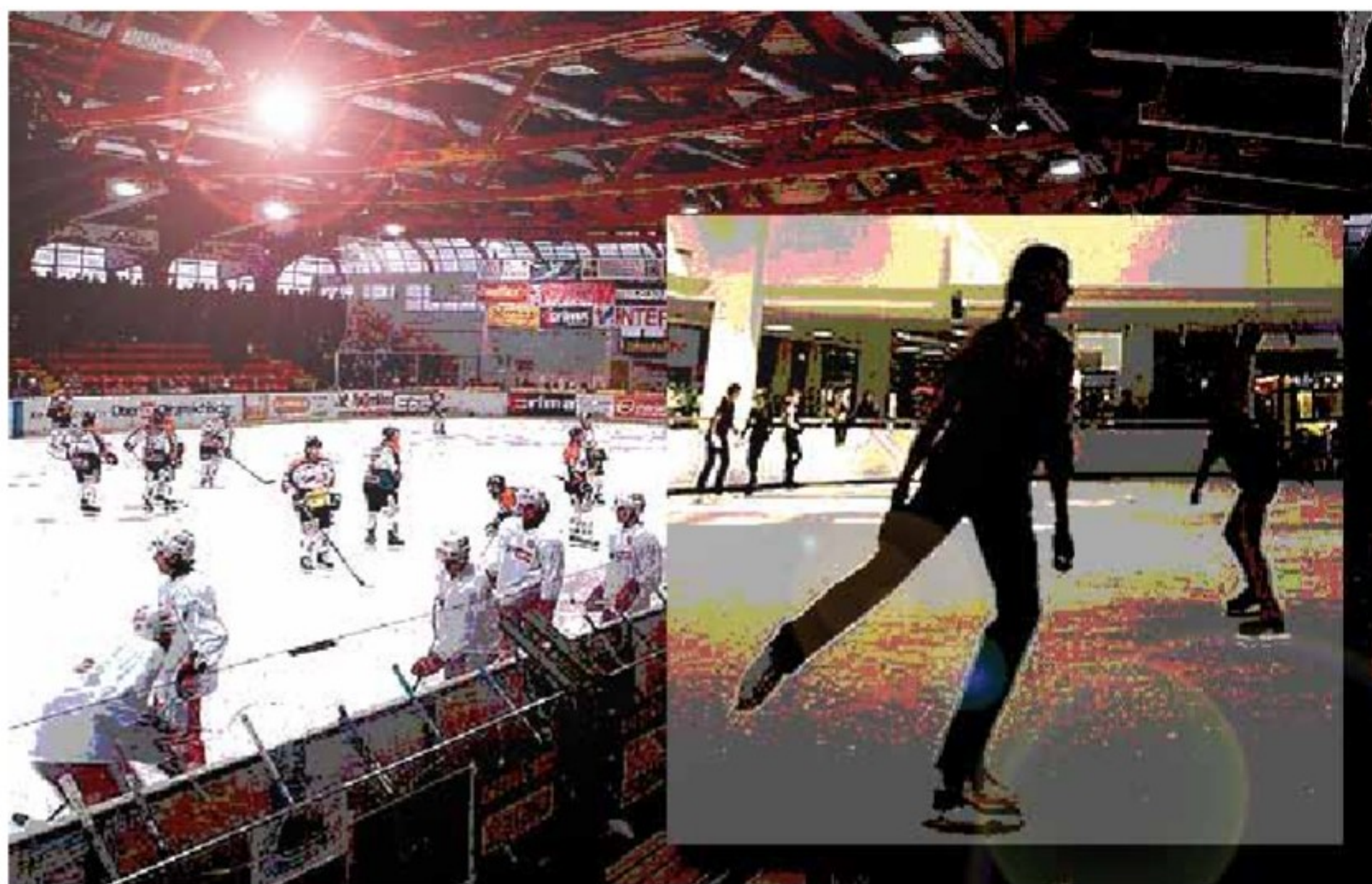
Music On Ice Cool Cash for Rink DJs

The inside scoop on a unique behind-the-scenes gig

BY STU CHISHOLM

In my book, *The Complete Disc Jockey*, released last February, I detailed the many different types of DJs that there are besides the mobile variety. It turns out that DJs can turn up in the strangest places! Yet so many disc jockeys are unaware of the options open to them that, when times get tough and the economy takes a dip, their first impulse has been to take a job at the local fast food joint, on a landscaping crew or at an insurance office. I have always thought that this was a bit odd, since plastic surgeons don't typically become mechanics and start doing brake jobs if demand for breast implants dries up! They choose something else within their field, such as liposuction or rhinoplasty.

So why are DJs dabbling in non-entertainment pursuits or leaving the field altogether? Don't these mobile DJs know that other opportunities exist? Or have disc jockeys themselves actually bought into the idea that theirs is not a "real job?"



In this column, I intend to show not only that other DJ jobs exist, but how you can add to your bottom line by using the skills you already possess as a mobile DJ and land one of them. I'll also go beyond the pages of my book, pointing out those new skills and techniques that you'll need to excel in each area. This month's topic: the Ice Rink.

Perhaps you've driven by your local ice rink (a.k.a. "skating center") while going about your daily life, never giving it much thought. Yet that rink may be responsible for the employment of several different DJs in several different ways. First, an ice rink may have open skating sessions on certain days, or at certain times of day. Like a roller rink, someone will be needed to spin tunes and make announcements. Beyond this, it gets much more interesting.

SPLIT PERSONALITY

There are two main activities that happen at ice rinks: hockey and figure skating. Both will use DJs, but in very different ways. For practice hockey sessions, there is seldom a full-time DJ present. Things change only during the games themselves. It then becomes the DJ's job to ratchet up the excitement level before the game, keep the audience pumped up during the game, and engage them with some fun activities and participation songs during the gaps in the action.

The best example I can think of is Tim Campbell (a.k.a. "T"), the official DJ for the Detroit Red Wings at their Joe Louis Arena. He often uses some high-energy techno, such as "The Launch"

by DJ Jean, to rev-up the crowd at the start of a game. Combined with the video display showing "Let's Make Some Noise!" Campbell drives the audience, which in turn drives the energy in the room, making the players feel more energized as well. During the game, he's been known to comment on the action, not with the mic, but with music. If Detroit takes a penalty, for instance, he might play "An Innocent Man" by Billy Joel, or he might tease the referee with "Open Up Your Eyes" by Tonic. On the other hand, if the visiting team is sent to the penalty box, he'll play "I Fought the Law" by Bobby Fuller, or "Hit the Road Jack" by Ray Charles. A savvy rink DJ will have little gems like these handy for every situation. Campbell is one of the most clever rink DJs in the business.

During period breaks, it's time to break out the party/participation tunes, like "The Cha Cha Slide," "The Twist," and yes, even "Macarena." This is also a good time for the sing-along songs, such as Cab Calloway's "Minnie the Moocher," with its call and response chorus. Anything to keep people occupied. Then, as the teams prepare to re-take the ice, it's time for the high-energy music again; perhaps the "boom boom clap" opening of Queen's "We Will Rock You." Even if you're only spinning for a local junior league team, creativity and versatility go a long way for a DJ working hockey games.

GO FIGURE

The yang to hockey's yin, figure skating is the other major ice rink staple where the DJ will play a key role. As with hockey, a DJ usually isn't used during daytime practice sessions, although

PERHAPS YOU'VE DRIVEN BY YOUR LOCAL ICE RINK WHILE GOING ABOUT YOUR DAILY LIFE, NEVER GIVING IT MUCH THOUGHT. YET THAT RINK MAY BE RESPONSIBLE FOR THE EMPLOYMENT OF SEVERAL DIFFERENT DJS IN SEVERAL DIFFERENT WAYS.

his or her work may be in evidence. This is the time where coaches and skaters practice their routines, hone their skills, and become familiar with their programs. Music, of course, is the backdrop for those programs, and a DJ who is connected with a rink may be tapped to work with the coaches, skaters and parents to edit that music. Depending on the competition, a program may have to be as short as two minutes, all the way up to a long program of four and a half. The piece may also consist of more than one song, so a skater can show off his or her ability to handle changes in tempo and intensity, and also to have appropriate music for spins and other tricks. In short, this translates into daytime work for a DJ with music editing chops. It also helps justify the

expense and time learning that fancy Audition, Sound Forge or ProTools software, too. The best cuts are true collaborations between the skater, coach and DJ.

Then there are the competitions themselves. Here, the rink DJ is critical, even though his/her role seems minimal at best. This is because the DJ might be nearly invisible, in a booth or box, out of sight from spectators. The DJ also may not be required to speak! Some leagues have their own announcer, making the rink DJ's job just that much easier. If the rink DJ is required to speak, then it is vital to have the pronunciation of the names of the competitors down pat, and an itinerary of the order in which they'll be skating. This can take some juggling, since changes are

sometimes made right on up to the last minute! I suggest dry erase boards or to keep things straight without too much hair loss. The #1 consideration is to make sure the correct song—and VERSION of song—is played for the correct skater!

As I state in my book, this isn't exactly a glamour job, as it is done mostly behind the scenes. Yet it is so integral to the competition that any mistakes are glaringly apparent! For a mobile DJ looking for additional income, who doesn't mind the challenge, then it might be worthwhile to contact your local ice arena and see if there's a place for you among the athletes. Until next time, safe spinnin'! **MB**



The image shows the Odyssey Control SL keyboard controller, a black device with a grid of colorful, backlit shortcut keys. The keys are arranged in rows and columns, with some labeled with icons and text. The device has a sleek, professional look with the 'ODYSSEY' and 'Control SL' logos prominently displayed at the top.

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Playing the Pricing Game to Win

Pricing Strategy, Part Two

BY JOHN STIERNBERG

Last month we talked about the three primary pricing factors: 1) supply and demand, 2) industry conventions and traditions, and 3) your sales and marketing ability. In this article we'll continue to explore pricing strategies and cite examples from outside our industry to illustrate the concepts.

THE THREE BASIC PRICING STRATEGIES

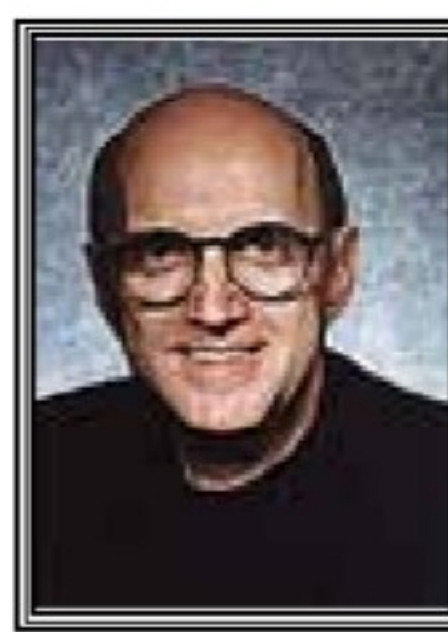
Every business has a pricing strategy, whether they are conscious of it or not. In the classic or textbook business sense, there are three basic strategic pricing options: Low Cost Producer, Differentiation, and Hybrid.

1 *Low Cost Producer Strategy.* In this approach, the supplier prices to the low end of the market and earns acceptable profits by controlling internal costs. Here are two examples, the first from outside of mobile entertainment:

- Generic or "store brands" at the grocery. Ever wonder how your local supermarket can afford to charge so much less for a can of soup compared to the nationally advertised brands? In some cases, the ingredients and quality are essentially the same, but the store brand is cheaper than the name brand. This is because they have learned how to control costs, charge less, and still make an acceptable profit margin. Lower-than-the competition pricing is a conscious marketing decision.

- Independent vs. major label recording projects. Records sell for about the same price no

matter what label they are on or who the artist is. How can independent record labels afford to compete with the mass-marketed majors? In many cases, the independent label controls recording, production, and marketing costs differently from the major label. This allows the label and artist to make an acceptable profit margin at lower unit volumes.



In the mobile entertainment and live event production world, the "low cost producer" strategy correlates to bid (vs. negotiated) work. Note that simply watching expenses and looking for ways to undercut competitive prices do not constitute a low cost producer strategy. Any well-run business pays attention to its production and operating costs. Those adopting this pricing strategy deliberately find ways to turn cost control into higher profits.

2 *Differentiation Strategy.* In this approach, the supplier charges as high a price as possible, based on the product's features and competitive advantages. Differentiation assumes that there are aspects of each competitor's product that can be distinguished easily. Specific features and benefits are promoted to those customers who are willing to pay a higher price for something different (and presumably better). Again, two examples:

- "Designer" clothes vs. department store brands. This is the converse of the grocery example above, and one that most people can relate to. Whether you shop at Wal-Mart, Neiman Marcus, or a designer boutique, you can choose from among brands of blue jeans with slightly different styling and features—and radically different prices. The designer-label clothes have a feature-advantage-benefit story to tell, and sell for more.

- Established acts vs. new or unproven acts. It's common in the music world for established acts to draw audiences that are larger and/or willing to pay higher ticket prices. If the music essentially sounds the same, what difference does it make? Entertainment is entertainment, right? From the fans' point of view, the answer is "not necessarily." The established act is more likely to have that "story" to tell: recordings, good reviews, fan buzz, or legacy.

Most mobile entertainment businesses are based on the differentiation pricing strategy. This correlates to "negotiated" vs. "bid" work. The goal is to increase prices over time based on the marketable difference between you and your competitors. While the market will bear only so much (in terms of production fees, ticket prices, etc.), the range is wide.

3 *Hybrid Strategy.* In this approach, the supplier offers more than one product and uses both the Low Cost Producer and Differentiation strategies selectively. Some products may be viewed as "commodities" and subject to competitive market pressures. Others

can be "differentiated" and priced accordingly. Again, two examples:

- In-stock vs. special-order motor vehicles. When you shop for a car, you have a choice of buying one "off the lot" or having one made to order. The dealer prices the cars on the lot to be competitive with the market and conducive to quick sales. If you want something special—like the upgrade GPS system or custom color upholstery—you pay more and wait longer. The fact that the dealer offers both is an example of a hybrid pricing strategy.

- Multiple music "products". Many music people offer more than one category of product. For example, a performer is likely to price live shows using a differentiation strategy and self-produced records using a low cost producer strategy. Likewise, an agent or manager may represent established acts who can "name their own price" in addition to newer acts that conform to promoters' budgets or opening act policies.

While product differentiation drives our industry, many mobile entertainment businesses end up with a hybrid pricing strategy due to their mix of products. You might price a full-service event production package on a negotiated basis, but sell party props to a client at a low cost producer price as a part of your marketing plan.

HERE'S THE POINT...

You can control and manage your pricing over time if it is realistic. While you can't necessarily charge more than the market will bear, you can work toward increasing prices and revenue as you develop your business. This ties to your overall sales, marketing, and planning ability as a key factor in pricing.

From a classic business standpoint, there are three basic pricing strategies: Low Cost Producer, Differentiation, and Hybrid. All three are potentially relevant to your mobile entertainment business, depending on the rest of your overall sales and marketing strategy. Most mobile entertainment businesses strive for higher earnings through increased fees over time, pointing to a long-term differentiation strategy.

And by the way, just a friendly reminder: All pricing strategies are tied to the quality of what you are selling. While you can discount a great product, a poor product is unlikely to sell at any price.

Next month we'll pick up here and talk about how to forecast sales revenue. In the meantime, best wishes for success in mobile entertainment! **MB**

*John Stiernberg is founder and principal consultant with Stiernberg Consulting, the Sherman Oaks (Los Angeles) CA-based business development firm (www.stiernberg.com). John has over 25 years experience in the music and entertainment technology field. He currently works with audio and music companies and others on strategic planning and market development. His book *Succeeding In Music: Business Chops for Performers and Songwriters* is published by Hal Leonard Books. Contact John via e-mail at john@stiernberg.com.*

ARE YOU A "ONE-HIT WONDER" ?

Are you wondering what other opportunities are out there, beyond your current "gig," where you can use your entertainment skills? Looking for fresh income streams for your DJ business?



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BY TOM QUINER

What do you do when your cashflow is tight? The typical reaction is to stop marketing. After all, how can a DJ afford to market during the slow time of year? You can't market if you don't have any money, right?

WRONG.

Can you spare \$44? That's enough money to mail out 100 sales letters. If the answer is yes, then you're a candidate to steadily grow your business.

BOTTOM UP AND TOP DOWN

I suggest that you make a concerted effort to "plant some seeds" when you're in your slow time of year. The simplest, most professional way to accomplish this is with a good old fashioned sales letter. You need a series of letters to mail to influencers. These are the people who can refer business to you. I recommend you compile a list of 100 of them. They include:

Catering Directors
Wedding Consultants
Secretaries
Principals
Past customers
Chamber of Commerce officers
Church secretaries
School secretaries

This short list represents a pretty eclectic group—but you'll know even more. The idea is to use your letter to sow some seeds today with the influencers who will generate business for you tomorrow.

Some of these are titles you don't usually think of. For example, the church secretary. But think about it: Who knows what's really going on

in a church? It's the secretary. She knows who's getting married, and when. She knows who has big wedding anniversaries coming up this year. In short, she knows who needs a DJ.

You've got a similar situation in many high schools. The school secretary knows who's who in the school: who handles proms; who handles homecomings; who are the point people for upcoming class reunions.

A simple letter can go a long ways with key people like these. Most of your peers ignore them. You want to turn them into your allies through the power of simple letter.

This is called "bottom up" marketing. At the same time, you should implement a "top-down" marketing strategy. You'll want to target executives, principals, and powerful influencers in the wedding industry. Again, it starts with a sales letter. You'll

want each letter to do the following: Identify your audience; quickly communicate what you do; validate the recipient [in the case of bottom-up marketing]; provide reasons why they should refer your company; be specific about how they can refer you.

Have a look at a sample letter in the example below. **MB**

Tom Quiner is President of Breakthrough Marketing, Inc. They create marketing campaigns for disc jockey companies, including postcard campaigns targeting schools. Their newest products include DJ webmercials. Visit them at BreakthroughBrochures.com or call 1-800-810-4152 for a free sample kit.

Dear Church Secretary:

Does your church have many weddings planned this year? Do you have any parishioners who will celebrate a milestone wedding anniversary this year?

We can help. Acme Entertainment specializes in providing the right kind of DJ entertainment for life's celebrations. Your parishioners will enjoy music and entertainment tailored to their reception.

You're one of the key people in coordinating church schedules for these sacred events. If you're like so many of the church secretaries I work with, your efforts are behind-the-scenes. Most people don't know all the things you do. And you probably don't get much credit for it.

I can assure you, I appreciate the value of a church secretary to a church community. My company, Acme Entertainment, is dedicated to providing a very high quality entertainment experience for weddings and anniversary parties. We, too, would like to be of service to your church community.

If you know of upcoming weddings or special events, please pass my business card onto the appropriate persons. I've enclosed several.

Tell the people you know who are planning these events that we offer attractive package pricing. Please have them call me directly at XXX-XXXX or visit our website at www.AcmeEntertainment.com.

I thank you in advance for your assistance.

Very truly yours,

Jonathan Jones
Acme Entertainment

P.S. Let me know if you need more business cards. I'll get some to you right away. If you have questions, please feel free to pick up the phone and "check me out" at XXX-XXXX. Get to know me. We'd love to become the official DJ for [name of church].

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AMERICAN DISC JOCKEY ASSOCIATION NEWSLETTER

VOLUME 5 ISSUE 4 • JULY 2009



It's "The Music"

By Mike Walter

So I'm scheduled to speak at the Disc Jockey News Conference 2009 this past June and John Young asks me to prepare a short seminar on something I am passionate about in this business. "Short like what?" I ask. "Short like twenty minutes," he says. **Twenty minutes? And just one thing I am passionate about?**

You'd think that would be easy, right? But it's not. I could speak for hours (I often do) about this industry and narrowing down my passions to just one thing... That could be virtually impossible. I mean I love being the center of attention at events. I love training new DJs and working with a great staff. I love getting hugs from my brides and being told I made their wedding day. I love interacting with guests, programming music and knowing I've made a great call. I love... I just love so much about our industry. It's obviously why I've made it a career and why I write about it and speak at so many different conferences. So how was I going to narrow it down to just one passion?

Number One Passion Proclaimed

I had that front and center on my mind before I flew to Minneapolis. And then I

did a wedding on Saturday June 13th, the day before I was to get on a plane. I was working for Fiona and Peter and they were one of those couples who picked out every song. They also gave me an extensive list of songs NOT to play. I don't necessarily love events like this, but I do accept the challenge that they can present and I do admit that they often force me to "program outside the box," in other words, to leave my normal "can't miss" songs and experiment with some different stuff. This was certainly the case for Fiona and Peter since their "No Play List" was practically copied from Mobile Beat's Top 200.

At some point during the night I played "I'm Gonna Be (500 Miles)" by the Proclaimers. It was on their list. It would have to be on their list because there is no way I would ever play that song on my own. I can't stand it! (Forget about water boarding, if you ever needed to get something out of me, just lock me in a room and play that song with its "I would walk 500 miles..." chorus over and over. By the fourth spin I'll confess to the Kennedy assassination.)

So I'm playing this god-awful song and the dance floor



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is packed. I see Fiona out there and she is singing along, at the top of her lungs. Her arms are held high and she has this incredibly happy look on her face. Joyful even. Like she's about to explode.

And that's when it hit me—what my number one passion in this business is: "The Music."

Emotional Foundation

It's a weird thing in our industry but sometimes "The Music" gets a bad rap (no pun intended.) I hear some people who get offended when they are called "The Music." A few years ago T-shirts started appearing at DJ shows that were copping the "Got Milk?" campaign, asking simply "Got Music?" And then there

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SALES SUCCESS: P TO R

SALES SUCCESS FROM A TO Z

By Mitch Taylor

In our last article we discussed M, N and O of Sales Success. This article we continue with P, Q and R.

P = Practice Your Craft

What role do you serve for your clients events? If you serve as only a DJ, practice mixing seamlessly, beat matching and/or juggling, depending on what the event calls for. Don't let the first time you practice the mix be at your clients event. How about the role of Master of Ceremonies? I suggest you arrive at your venue early and practice your announcements. See how your voice sounds in the room, and realize that it will change once 200 people or so arrive to absorb that sound. From a mix or an elaborate entrance, to an announcement or the end of the night...everything

you do in your performance should be practiced in advance. "Showtime" is your client's event, and not the time to rehearse your lines. As the old adage goes, practice makes perfect.


Q = Quiet, Please

When focusing on anything, BE IN THE MOMENT. I used to believe in the myth of multi-tasking, but the reality is when you are multi-tasking, you aren't really focusing on anything...just dividing your time between tasks that could be accomplished quicker with one on one focus time. Shut off the radio. Turn off the TV. Get off of Facebook. The key here is to keep your end goal in mind with no distractions. You'll solve your problems sooner and turn out a much better product.

R = Red Velvet Rope Policy

I first heard this concept from Michael

Port, the author of the books *Book Yourself Solid* and *Beyond Book Yourself Solid*. These books are must-reads for anyone in a service-based business. Essentially, the concept is that you should have a "red velvet rope" and ONLY allow in your ideal clientele. Eliminate your "problem" clients and only work for people that you can do your best work for. Think about it. We all do our best work when we are happy going to work. So, pick and choose the clients that you would LOVE to work for and with. When it comes times for referrals, you will then only receive referrals from the same caliber of people. This is a win-win for you and your clients, and as long as you turn out happy clients, you will be well on the road to being, as Michael Port says, booked solid.

Thanks for reading. I'll be back next month with S, T, and U in Sales Success. 

It's "The Music"

CONTINUED FROM PAGE 37

was even some backlash about those.

And hey, I get that. We do so much more than just play records (or CDs or MP3s or whatever it is we are playing these days.) We MC, we coordinate, we interact, blah blah blah. I get all that. But at the core, at the very essence of what we do, we bring joy to people through the music we play. And not just joy. We bring other emotions too. We bring love and romance through the slow songs we play. We may even bring sorrow and catharsis through a song that is dedicated to a deceased family member or friend (like many of us NYC-area DJs had to do, post 9-11, when clients asked us to dedicate songs to those who had perished on that day.)

We take all this music, all these songs that other artists have written and created and produced and we play them back and we create emotion with them. We set one song up perfectly by playing two songs before it, or we beat mix one song into another and we do it so skillfully that the people on the dance floor never realized there was a transition. And we take a song like "500

Miles" that we hate and we play it with a smile on our face and we step back and watch as it brings such joy to a bride.

Music has always been a passion of mine. I can remember the first albums I bought as a kid with my allowance money; the Kiss phase I went through when I was eleven and then the Blue Oyster Cult phase I went through when I was thirteen. I still see a dozen or so concerts a year (no not all Prince) and I still buy the album (ok a CD these days) whenever one of my favorite artists has a new release (as opposed to downloading it.) I still like singing along at the top of my lungs to one of my favorite songs when it comes on the car stereo. And I love the fact that my career calls for me to bring my big, bad sound system out every weekend and play music for people who are actually paying me (and paying me well I might add) to do just that.




Applying the Power of Music

Sure we MC and sure we coordinate. We lead line dances and hand out props and we alert the photographer and videographer

before we are going to make any special dedications. We bring light shows that can spotlight the first dance and color wash an entire room. We record the best man's

toast and then play it back during the last song of the night. We write and present love stories. And we do all this while still thinking of what song we are going to play to get all these people out on the dance floor. And that, to me, is the part I love the best. That's my

passion. Hitting "play" on a song and then watching the reaction. Watching the bride cry on her father's shoulder. Watching the groom and his frat brothers scream along to their request. Watching the old ladies who only get up for the "Electric Slide" smiling ear to ear when I finally play it. And watching the bride, impossibly happy, singing along to a song I'd never think to play in a million years.

When Clinton beat Bush in the 1992 presidential election, one of the catch phrases his campaign used was: "It's the economy, stupid." Well, after struggling to figure out what passion I was going to talk about at the Disc Jockey News Conference 2009 in Minneapolis, it took a horrible song and one bride's radiating joy to remind me: "It's 'The Music,' stupid." 





That Looks Easy!

By Peter Merry

Several years ago, I invited a local DJ to come ride along on one of my wedding receptions. He watched as I introduced the wedding party members with personalized bios, individual music beds, and sound clips from movies dropped in for comedic effect.

The guests were laughing and cheering and the wedding party members were laughing as well. Over the years, my grand entrances have become one of the biggest reasons for the increased demand I have experienced for my services.

A few years later, a videographer friend of mine reported a memorable moment he witnessed at a recent wedding reception. Apparently, the same DJ who had observed my unique grand entrance years earlier was now attempting to deliver a similar kind of personalized introduction for his wedding clients. As my friend recounted the story, the DJ was introducing one of the bridesmaids when he allegedly said, "You may have noticed that she's gained weight recently... she's pregnant!" The wedding guests did not respond with the resounding laughter he was expecting. Instead, he only heard silence.

He was doing the "same thing" he had seen me do. But his results were dramatically different.

Realistic Self-Assessment?

A few weeks back, I had the pleasure of inviting a DJ friend of mine from Australia to ride along with me on a Valentine's Day wedding ceremony and reception in the wine country of Temecula, California. As we were driving to the event, he has sharing with me how he had flown out to Las Vegas two years earlier to attend one of Mark and Rebecca Ferrell's 2-Day Love Story Workshops. Having attended the same workshop in my region a month earlier, I asked him what he had gotten out of the experience. His answer completely caught me off guard.

He told me that after spending two straight days learning about the Love Story concept and getting a chance to practice and be critiqued on his performance capabilities, he returned to Australia convinced that this was something he was completely unprepared to attempt without more advanced training. He spent the next year and a half taking classes in public speaking and attending a course on improv skills (think *Whose Line Is It Anyway*) before finally offering to do a Love Story for one of his wedding clients. He was now back in the States to attend the Ferrells' latest workshop on MC skills as well as the Mobile Beat Show in Las Vegas.

I found myself wondering why his response to a new, creative performance idea had been so dramatically different than

the local DJ who had watched me years earlier. And then it hit me: The local DJ had watched what I was doing and thought to himself, "That looks easy!"

Misplaced Confidence

Because it appeared to be easy, he was more than willing to begin offering it to his clients without ever taking into account why it had looked so easy when I was doing it. He failed to consider that I had more than a decade of experience teaching and presenting seminars. He dismissed the advanced performance training I had received when I attended a seven-week course on stand-up comedy where I learned proven techniques for writing and delivering punch-lines effectively. He had also overlooked the constant critique and training I had received from other DJs on a regular basis in my ongoing efforts to hone my skills as an entertainer.

My DJ friend from Australia had experienced first hand just how hard performing a new technique can be because he learned about it in a workshop setting. But many DJs who have seen the idea of a Love Story demonstrated on a DVD, on YouTube, or have only read about it on a discussion forum have been more than willing to give it a try because they also thought it "looked easy."

Deceptively Effortless

Back in December of 2007, I had the pleasure of watching Eddie Van Halen do a twenty minute solo set during a Van Halen concert. I have been a fan since the '80s, but this was my first time to finally see them perform live. His unique tapping technique was so simple and yet so powerful that I found myself almost welling up with tears...from a guitar solo. He is the master of his craft and yet I couldn't help thinking "that looks easy."

The truth is that the most talented entertainers in our midst make what they do look easy because they do it so well, it looks deceptively effortless. But most of them will tell you that they have spent weeks and months and years honing their skills through practice, advanced training, and seeking helpful critiques. We should always strive to remain on guard against believing that seeing a performance will be enough to for us to re-create that performance on our own.



Saying "that looks easy" is a normal response. Believing it, however, is a sign of an inflated perception of one's abilities. The person who chooses to recognize that it is more difficult than it appears will be the most likely to learn how to properly use a performance technique. But the person who truly believes they can pull it off without first seeking the proper training will be the most likely to learn just how hard it truly is...while on stage in front of an audience that is neither cheering nor laughing. 🎤

B-Sides

On June 15, 2009 the Appalachian Regional Mobile DJ Symposium (ARMDJS) was held in Greenville Tennessee. As part of the conference's incredible line-up, Larry Williams presented his long-awaited follow up to his highly successful Changing Public Perception seminar, which has toured the country for the past two years.

The new seminar, entitled B-Sides, presented an entirely new concept for the DJ industry and was very well received by the capacity audience in attendance. It began with a history lesson that explained the selection process of so-called "B-sides"—the songs on the flip sides of those old 7" 45 rpm vinyl records of hit singles. Years ago, these secondary offerings were believed to never have the potential of becoming hit records. However, in some cases, their popularity rose as a result of radio DJs who would introduce them to listeners. This practice actually created many hit records, even career-defining hits for some artists.

Applying this idea to the DJ profession, Williams dissected many different elements as he showed specific examples of how B-sides in our businesses can be dusted off, polished up, and brought more to the forefront of our service offerings and, in some

cases, become our signature piece.

One of the continuing themes throughout the presentation was the development of creative performance techniques and personalized elements through concentrated effort and risk-taking. Williams challenged attendees to boldly develop original and unique characteristics in their businesses.

He detailed how the B-sides concept can cover a broad spectrum of ideas that can be incorporated throughout one's business model. Whether it's talent-based, an advertising campaign, client consultation or customer service qualities, the concentrated effort given to a particular element of one's offerings can develop it from a B-side into a "hit" record for your business. In essence, there are many B-sides sitting on our shelf of opportunity that are just waiting to be discovered!

An impressive slide and video presentation accompanied Williams' seminar as he introduced many innovative and never-before-seen performance elements for the very first time. The seminar concluded with a motivational video that brought the presentation to a powerful crescendo and generated a spontaneous "standing ovation" from grateful attendees.

For more information regarding seminar speaking engagements and/or educational products, please visit www.djlarrywilliams.com or follow Larry Williams on Facebook at www.facebook.com/renodj.



"What's your B-side?"

Larry Williams coins a new mantra for the DJ industry

Flipping Over B-Sides

Here are some of the extremely positive reactions from entertainers who experienced B-Sides, the new seminar by Larry Williams:

"It was amazing! Larry hit this one out of the park! This was one of the most original and productive concepts I have ever seen! Larry has proven himself as one of the best presenters in this industry!" - Robbie Britton - ARMDJS Show Producer

"What's your B-Side? Larry Williams just coined the newest catch phrase about to sweep the DJ industry... Very cool message!" - Brandon Lindsey - Hey Mr. DJ Entertainment

"The entire seminar was well paced, informative and enjoyable. The ending was inspirational! Talk about closing with a bang! Larry brought the house down and was the only speaker to receive a standing ovation for the entire show. WOW!" - Scott Faver - The Game Master

"Larry—once again, you knocked it out of the park! You made me laugh and you even made me tear up. You inspired and motivated the entire room!" - Brian Harris - Brian Harris Entertainment



Run Your Business Like a Real Business

By Mike Fernino

Many DJs are part-time entertainers. It cannot be debated that a DJ service can be the ultimate part-time gig. But it is also certain that it makes one great full-time career for those with determination.

Whether you are full time or part time in the DJ industry, I would challenge you to be truly professional and run your business like a real business. Here's a word to the wise, especially if you have any thoughts of making a change: The single biggest obstacle keeping many DJs from moving from part-time money to full-time careers is lack of professionalism.

If you are a part-time DJ, take a look at your full-time, non-DJ career. How do you operate there? Do you have an office? Do you use professional equipment? Do you conduct yourself by professional conduct? Do you have a marketing campaign? Why would you not implement these same practices for your own DJ business, even if it was part-time? I find that most DJs don't treat their business as if their entire livelihood depended upon it. Someday, it just might. Why not be prepared?

Marks of the True Professional

Let's begin with the first impression. Do you have a professional office where you can meet with clients? Not a side room in your house but an actual office space. You can rent professional office space cheaply these days; plus, it is a tax deduction. Having an office gives you an edge over the majority of your competitors, who meet at a local Starbucks or go to the customer's home. Nothing beats a solid first impression.

Next, do you use professional

marketing materials and have a first class website? Even if you have a nice web site, how is your SEO (search engine optimization)? Do potential clients even get to see your website among the thousands of other hits they get on a Google search? Do you own a professional trade show booth and participate in event showcases to promote your company? Many DJs seem to be happy with making their business cards on the home computer. Why would you



want to look like everyone else? Isn't the secret to success to stand out from the herd?

Are you offering your clients exceptional customer support from the very beginning

like online planners and song lists along with personal face-to-face consultations and event planning? Finally, when you are performing at an event, are you using the best equipment, professionally presented and neatly set up?

I ask again: Are you looking at this as a business or just extra side income?


Sorry State of DJ Affairs

Recently, at a major bridal show here in the Northeast, I observed 15 DJ booths and their presentations along with marketing materials. I can tell you that in my humble opinion; only 6 out of 15 were really professional. I then looked at 18 photographer booths and would have to say about 16 of the 18 were very professional. I also checked out 10 catering facilities and can honestly say that all 10 out of 10 had first-class setups. Why did the DJ demographic show a lower percentage of professional presentation vs. the other services? Sadly, that seems to be an industry hallmark. We mobile

DJs, as an industry, are simply not as professional as other service providers that work for the same client base.

Last week, I had three weekend weddings. In every case, I was in a multi-room facility with another room next-door. At my first break, it is my usual policy to go nextdoor and say hello to the other DJ. In all three of these situations, my impression was that they had a remarkably similar appearance: a basic laptop thrown on top of a six-foot table, two small speakers on stands—speakers that were not rated for the size of the room; and a basic lighting fixture on a stand. Each DJ sat in a chair behind the laptop and seemed more focused on the computer playlist than making eye contact with the audience. Three totally unrelated DJs; yet they all seemed very similar.

Ask yourself: "How do I stand out from this crowd?" Successful businesses all have a common denominator. They all stand out from the competition. In the mobile DJ business, real professionalism may be the best way to differentiate yourself from your competitors. Ask yourself again: "Am I running my business like a real business?"

Set out to stand out, and watch the rewards start coming in. 

Mike Fernino is a founder of the DJ Idea Sharing (www.DJIdeaSharing.com) movement, started in 2001 in New England. DJIS has helped educate hundreds of DJs through local events, convention seminars, and internet radio podcasts. (Listen to the educating entertaining DJ Idea Sharing Podcast Network at PodcastForDJs.com or download it at iTunes.) DJ Idea Sharing continues to grow through partnerships with the ADJA and Mobile Beat.

HOW TO DO MORE IN LESS TIME ...AND ELIMINATE THE STRESS

By Dr. Stephen R. Covey

Productivity is a measurement of production over time. The key principle of business management is to organize and execute around priorities and goals: prioritize, organize, and perform. Failure to implement this strategy results in lower levels of productivity and elevated levels of stress for individuals, teams and organizations.

Prioritization

Prioritization means deciding what's most important, what values to actualize, and which goals to pursue. The Time Matrix (see diagram) can be used to prioritize where one should spend time.

Quadrant I matters are often crises and big problems that require immediate attention. We must react to them as best we can. Quadrant II matters are important, but not urgent and require more initiative: we must *act on them*. If not, Quadrant I will grow larger until it consumes our time for preventive maintenance, planning, preparation, and interpersonal communication.



Quadrant I activities directly correlate to the amount of stress we experience. Reactive people get caught up in being busy, buried in "the thick of thin things," where "things that matter most are at the mercy of things that matter least." The key to better time management is spending less time to activities in Quadrants III and IV and more time to Quadrant II.

Proactive people exercise discipline and complete important but not urgent activities, before they become urgent. They make important contributions by focusing on activities that produce significant results. They focus their energy on top priorities and opportunities. Studies have verified that most (about 80 percent) desired results flow from a few (20 percent) high priority or highly leveraged activities.

An hour spent prioritizing and planning is worth ten in execution. One hour of time invested in high-leverage activity can greatly increase the productivity of an entire company.

Employees should identify one activity, which, if done superbly well, would have a tremendous effect on desired results. They should then set a goal to spend at least one-third of their time on that one activity to achieve the desired results.

"Time Management" is really a misnomer. Everyone has exactly the same amount of time, but some accomplish more in that time than others. "Self Management" is a better term, because it implies that we manage ourselves in the time allotted us.

Organization

After selecting priorities, we must organize carefully; otherwise, we procrastinate, wasting time and talents, weakening resolve and undermining confidence and self-esteem. Organization involves scheduling activities that produce results and delegating some tasks to others. Proper delegation increases our time for high priority tasks.

Scheduling. Most managers know exactly what they want to do and why,

but don't take time to schedule the activities necessary to achieve the desired results. They hope that somehow things will automatically fall into place. Our schedules should be our servants, not our masters.

Delegation. Properly done, delegation enables one to accomplish more work in the same amount of time by multiplying one's strengths through others. Delegation takes more time in the beginning. Most people won't take that

	Urgent	Not Urgent
Important	<ul style="list-style-type: none"> • Crises • Pressing problems • Deadline-driven projects, meetings, reports 	<ul style="list-style-type: none"> • Preparation • Prevention • Planning • Relationship building • Re-creation • Values clarification
Not Important	<ul style="list-style-type: none"> • Needless interruptions • Unnecessary reports • Unimportant meetings, phone calls, mail, e-mail • Other people's minor issues 	<ul style="list-style-type: none"> • Trivia, busywork • Irrelevant phone calls, mail, e-mail • Time-wasters • "Escape" activities • Excessive TV, Internet, relaxation

time because every time they delegate, projects don't get done or get done poorly and have to be redone. These individuals end up leading harassed lives, putting in 14 hour workdays, neglecting their family and health, and undermining the vitality of the entire company. In short, time spent delegating is our greatest time saved.

I'm convinced that if delegation is done correctly—based on high trust, considerable training, mutual understanding and commitment to desired results, guidelines, resources, accountabilities and consequences—all parties involved will benefit.



Finding the Balance Between Work and Home

By Bryan Dodge

There's no such thing as work-home balance.

That might seem to be a strange way to start an article called "Finding the Balance Between Work and Home"—but there really is no such thing.

I meet with corporate leaders every week, and I'm asked many of the same questions again and again. The CEOs want to know how to help their employees have more "work-

**There isn't some
formula you can
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that way, but we all
know it isn't.**

home balance" because they think it's a magic formula for increased productivity.


If you're happy, are you going to be a better employee? Absolutely. Are you going to be better at being a dad or a mom or a friend? Of course. Does it have anything to do with punching a time clock, or the number of hours you work in a week? No way.

There's no such thing as an artificially created "balance." There isn't some formula you can plug in that says you need to be at work for eight hours, then at home for ten before you can work another eight hours. It'd be nice if

the real world was orderly that way, but we all know it isn't.

In real life, you're always either heading for a crisis or coming out of one. That's just as true for a Fortune 500 company as it is for a family. My own family had to deal with health crises that included two blown-out knees and a broken back in a thirty-six-month period.

The balance that comes in *The Good Life* is more like the kind you use to ride a bike. You're always pedaling, and if you start to tip a little bit to the left, you lean right to restore your equilibrium. If you overcorrect, then you need to lean a little more left to get back in balance.

If you let your work control you—if you keep saying to yourself, "I'm going to make just one more call, even though I said I'd be home before seven"—you're losing sight of what *The Good Life* is. If you commit to a big organizational meeting with your team at work, and then you decide to play hooky so you can hang out with your son, you've also lost sight of what *The Good Life* is. Your job is not to work more hours nor is it to break your promises to the people in your professional life so that you can spend every moment at home. Your job is to get done what needs to be done—both at work and at home—with the time you have. It's not a matter of finding more space on the schedule. It's a matter of picking the right things to be on the schedule and having them on there at the right times. 

The Good Life Rules!




Performance

Peak performers do first things first. They plan their work and work their plan, exercising discipline and concentration without submitting to moods and circumstances.

They schedule blocks of time for planning, important projects and creative activity during times when they are most refreshed. They schedule less important and less demanding activities when the fatigue level is higher.

They handle paper only once, because shuffling through stacks breeds procrastination. They avoid touching paperwork unless they intend to take specific action on it.

Our ability to do more and enhance performance will increase as we exercise discipline by doing important and difficult work first, when we are fresh, and deferring routine jobs to other times. This critical action step is where most people falter and fail because they do not first set clear objectives and make careful plans. Hence, they bog down in details, mirror their moods and feelings, and react to the circumstances of the moment.

Poor performance can often be attributed to poor prioritization and organization. Weak resolve is easily uprooted by mood or circumstance, but deep resolve and good organization get results. If our priorities and plans are internalized and visualized, we will find the ways and means to realize them. 

Productivity expert Dr. Stephen R. Covey is best known for his 1989 classic The 7 Habits of Highly Effective People. More recently he has published The 8th Habit: From Effectiveness to Greatness.



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MAGIC BULLET: KITCHEN ACCESSORY OR BUSINESS NECESSITY?

By Jim Cerone

Every morning, my wife uses our Magic Bullet (the kitchen accessory) to make my son's breakfast drink.

It's her concoction of Carnation Instant Breakfast, strawberries and yogurt, but that's not what this column is about. If you want a great start to your morning, give me a call and I'll email you the recipe.

This column is about our constant, desperate search for magic bullets to make our businesses successful. Are they a business necessity? After doing lots of looking myself, I'm now voting "NO!"

But what about all this stuff we keep reading and hearing about blogs, Facebook and Twitter? Should you join the "I hate Facebook's new home page" group? Have you figured out what your Barbie name is? Are you "tweeting" to your followers every five minutes?

How does all of this improve our businesses again?

Let's go back to the basics. Do you want your phone to ring? Here are some "magic" bullets for you:

Do a great job for your current clients.

Quickly respond to new clients.

Stay in touch with **ALL** of your clients.

Everything begins and ends with the **work**. In our business, doing a great job means wearing many different hats. You have to be a performer who is always at the top of his or her game; a planner able to create an accurate timeline and pay strict attention to even the tiniest detail; a counselor who can talk your clients through some of the most stressful moments of their lives. We



are both agent and artist; book keeper and boss; captain and crew; desk jockey and disc jockey. Doing a great job means giving our clients exceptional service and incredible events, week after week.

There is another super-secret magic bullet: **consistency**. You earn respect and build a reputation by being someone others know they can count on. Vendors will refer you when you show up on time, every time. Clients will refer you when you do what you say you're going to do for them. Over time, this consistency will prove your **commitment**. Other companies may talk a good game, but those who are consistently great will be the ones left standing when real (or imagined) recessions hit.

What matters is the work. Doing the work really, really, really well. Always looking for ways to do the work even better. Spending hours downloading and learning new software programs so you can resize pictures to put on your blog isn't a magic bullet. Buying a new phone and poring over the instructional manual so that you know how to do mobile downloads during your events (when you **should** be focusing on the work you're supposed to be doing for that client) isn't a magic bullet.

Do the work really, really well and do that consistently. Remind people how well you work. Encourage them to send you more work. Repeat.

Does this mean you can't play "Name that '80s One Hit Wonder" on Facebook anymore? No, because all work and no play makes us boring. Work when it's time to work. Make time for play. Make something cool with the Magic Bullet in your kitchen. Stop looking for magic bullets in your business. 🍓

Jim Cerone is an ADJA member and creator of the Perfect Host DVD series. For more information, visit www.jimceronetheperfecthost.com.

What Is Different About Today?

Remind yourself by looking at a celebration from the client's perspective

BY MIKE FICHER

In the sometimes serious, frequently wacky world of improvisation, players are constantly attempting to answer the question, "What is different about today?"

Along with other key improvisation fundamentals such as making an offer, ready agreement and active listening, regardless of the game or bit, players often seek to expediently establish "the normal world," then funnel a character or two through a significant change, or morph the overall status quo into a bizarre, evolving diorama.

In most of our lives, we develop routines: shuttling children to school, going to work, putting out the garbage, cleaning the house, purchasing groceries, completing household chores, working in the yard, preparing meals, watching a favorite television show—activities that we perform repeatedly, every day.

Now think about a wedding, anniversary party or birthday party. How often does one get married? Well, if you are Elizabeth Taylor, Larry King or Zsa Zsa Gabor, as frequently as you buy a car. But, for most, the wedding ceremony and reception is a once-in-a-lifetime event.

How often do people celebrate a 25th wedding anniversary? A 50th birthday? A quinceañera? A bar or bah mitzvah? When you frame these events in the context of the "What is different about today?" world of improvisation, for the participants, a wedding, birthday party, anniversary or coming-of-age celebration is as much a jolt to the normal order as the otherworldly machinations presented during an improvisation bit on stage.

WORKING FOR THE WEEKEND

Weddings aren't normally what people do in a given day; certainly not like taking out the trash, cleaning the bathroom, doing the laundry or

changing the oil on the family van. Weddings are singular events in people's lives, a step, well, rather a quantum leap, out of the usual realm of everyday living.

The groom wears a tuxedo, the bride a formal gown she will don only once and store in a closet, perhaps to be used by her daughter someday. All the family, from parents to cousins to rarely-seen relatives, are asked to gather at one place, at one time (often toting with them a ton of emotional baggage), along with assorted co-workers, neighbors and life-long friends.

A facility is secured, a vendor serves the meal, entertainment is contracted—in short, extensive preparations are often undertaken to ensure the vision of this singular day is realized—activities not typically engaged in during a client's busy life.

GROUNDHOG DAY FOR DJS

Contrast the participants' experience with that of the mobile entertainer. We host and entertain at events throughout the year, some DJs at a dozen or more, others at a couple of hundred. A veteran entertainer may have served at thousands of events in his or her lifetime. For entertainers,

WEDDINGS ARE SINGULAR EVENTS IN PEOPLE'S LIVES—A QUANTUM LEAP OUT OF THE REALM OF EVERYDAY LIVING... FOR AN ENTERTAINER, THE EXPERIENCE OF A WEDDING RECEPTION IS "A NORMAL DAY."

the experience of a wedding reception, birthday party or quinceañera is a *normal day*.

Mobile entertainers entertain. That is our job, our passion, our choice. That fundamental distinction is critical to illuminating the client's perspective on the day and, in many cases, offering insight into the stress, anxiety, exclusiveness and excitement attendant to the event.

The day is special to the participants not only because of the reasons for the celebration—exchanging vows, celebrating years of marriage, a coming of age—but because the day is so different, sometimes radically divergent, from a typical day in their lives.

As an entertainer, how does that perspective impact your approach to events?

Each Event Is Unique. In my varied entertainment career, my wife has heard many similar bits, jokes and one-liners at a plethora of events. When she comments about hearing scraps of related material, I offer that, for the audience, the bit is often fresh and, if the timing and situation align, connected.

In the same vein, while we may tire of hearing some of the same popular songs or executing comparable bits (i.e. cake cutting, introductions, dance instruction), we must always remember that, for the audience, the activity falls outside of their ordinary sphere of experience.

While your frame of reference may be "This is the hundredth time I've heard this song or done this bit this year," for your guests, the observation point may be "Wow, I really enjoyed that cool game. That was fun!"

Understand the Stress. Jerry Seinfeld once observed: "According to most studies, people's number one fear is public speaking. Number two is death. Death is number two? Does that sound right? This means to the average person, if you go to a funeral, you're better off in the casket than doing the eulogy."

While guests are often passionate about music and usually possess a vision for an event, executing the entertainment function, particularly the emcee or interaction segments, is as far from their level of comfort as can be. Despite the emergence of the iPod and digital technology, given the human tendency toward public expo-

sure reluctance, the mobile will likely continue to be called on to entertain at events.

The challenge for the entertainer emerges in executing the performance to match the vision and assuage the anxiety of the clients and guests.

Respect the Significance. Each event is critical to each client. That understanding is accompanied by varying sets of expectations and goals. The mobile entertainer is an actor, comic, DJ, game master, dancer, magician, hypnotist, and part-time psychiatrist wrapped into an energetic, fluid presence. Within that context, the mobile entertainer is one of the reasons the event is special—how often do people hire entertainment in their everyday lives?

Be creative, empathize with a client, offer your best effort, focus on the goals of the event—and your client's special day will be memorable and, hopefully, a topic of discussion at their next get-together.

So, what is different about today? If you think about that context next time you are at an event, the day will truly be different. **MB**

Got Game?

Expanding is the opposite of collapsing, and game shows provide a way to grow, even during tough times

BY ROB JOHNSON

The current economy is scaring a lot of people. All over the country we are hearing of major corporations laying off thousands of employees. But I am not worried about getting laid off. I am self-employed. I have no one to answer to but me.

When times are tough it is my responsibility to work harder to bring in enough money to take care of my family. What does this have to do with Midweek Money? Everything!

Maybe now is the time to evaluate your business and see if you can take it to the next level. This is not a discussion of full-time vs. part-time. This is a testimony that you CAN make a living doing what you love to do.

EXPANDING...INTO MIDWEEK MONEY

Now might be the time to diversify your business and add something that sets you apart from others in your market. A single operator who "just DJs" for weddings and schools will have a much tougher time making a good living than one who offers other options.

I have spoken with people who are doing great with photo booths, chocolate fountains, up-lighting, voiceover work and other add-ons to their DJ options. Check some of these out. They may work for you. What they may not do is bring you more Midweek Money.

Midweek Money is there. You just have to work harder to find it. I have found that it is worth the effort. If you are currently working a 40-hour-plus full time job and getting paid a salary you are limited in what you will earn. If you are willing to put that same time commitment into your full-time career as an entertainer, you can likely make a lot more money.

My expertise is trivia parties and game shows. In my market, I am really the only one who offers them. I got into game shows about 10 years ago and it has been great. I dove right in by pur-



chasing the best system I could find at the time. The pressure was then on to get out there and make it pay for itself. It is amazing what you can do when you have a little pressure to succeed. Back then there weren't many options for systems. Things are very different now. You can get into the game show market for as little as \$699. The funny thing is, you can make your money back on ONE EVENT.

There are smaller systems that utilize wireless buzzers (Like the DigiGames TM Series) and require very little setup or space. There are larger systems that resemble a *Family Feud* or *Jeopardy*

money budgeted for team building, trainings and, yes, even entertainment. It really only takes a few great corporate clients to make this successful. The best part is that it's during the week, in most cases. Imagine going out to an event on a Tuesday afternoon. Easy set up. Home in time to eat dinner with your family. No drunk and obnoxious people to deal with. Best of all: You'll likely make as much as you would for an entire evening of DJing.

Schools also have money budgeted for educational events, assemblies and entertainment. They typically don't pay as much, but it is still Midweek Money and it is still a lot of fun.

I KNOW TIMES ARE TOUGH...BUT MAYBE YOU CAN'T AFFORD **NOT** TO TRY SOMETHING NEW.

set that cost thousands of dollars and take up an entire stage. You can choose which system you want and make it happen. I am obviously partial to DigiGames but I know that Creative Imagineering has some great stuff as well. I used one their systems for several years before switching over to DigiGames.

ALREADY IN THE BUDGET

Corporations are definitely feeling the financial crunch like the rest of us, but they still have

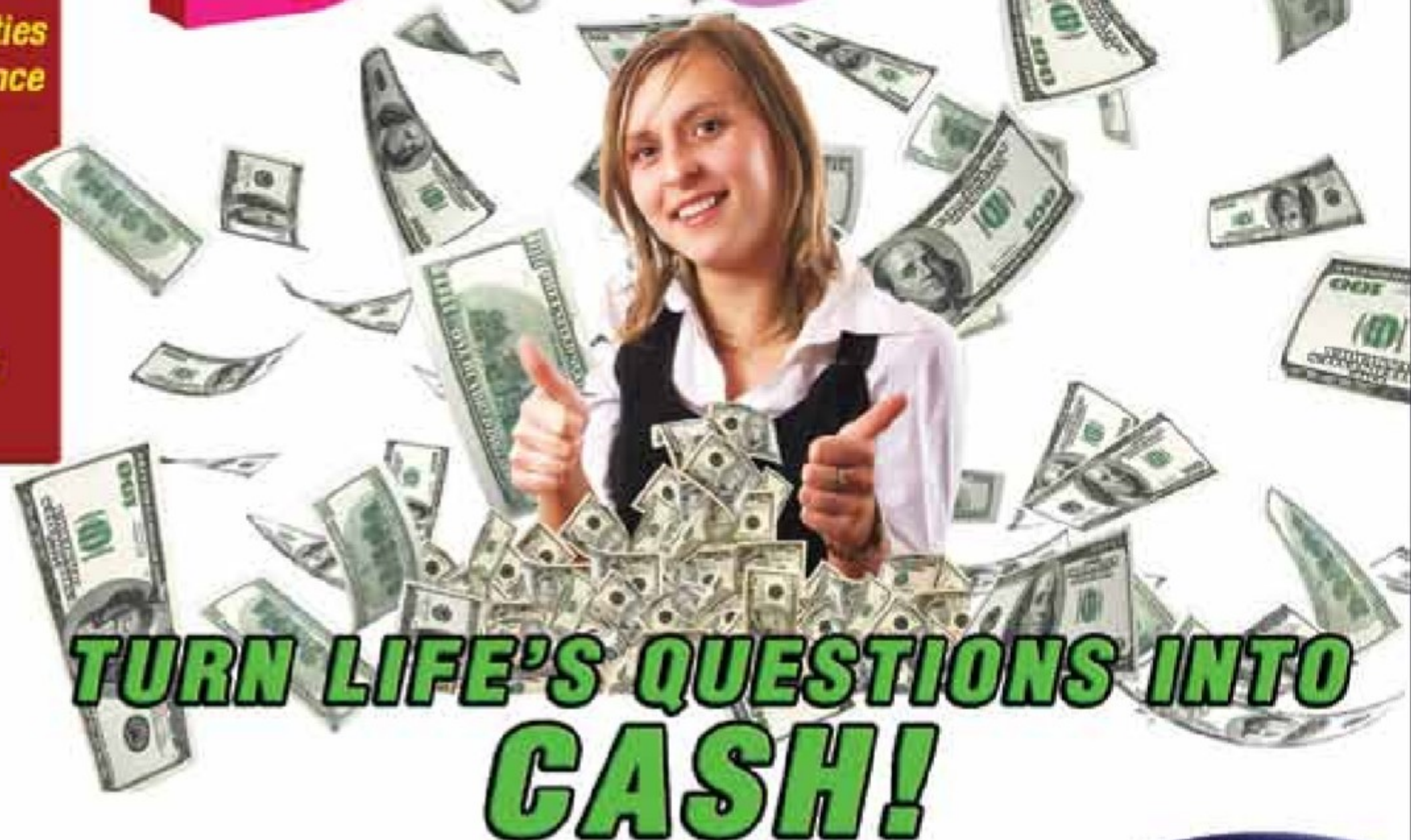
I know times are tough. Many of you think that you can't afford to try something new right now. But...maybe you can't afford NOT to try something new. It just might be the income answer you are looking for. **MB**

Rob Johnson is the spokesperson and National Representative for DigiGames. Prior to switching to DigiGames, he used Creative Imagineering products for over six years. Don't miss seeing Rob as he emcees the Mobile Beat Summer Tour stop near you.

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Power Up!

Like a superhero with strength beyond that of mere mortals, you need to learn how to manage your own power situation—here's how...

BY BEN STOWE, CTS



For those who run larger shows, or shows with power-hungry lighting systems, or those who want to venture into other profit centers such as live sound production, adequate power may be a bit of an issue. Many struggle to find enough receptacles within any reasonable distance, and every cord increases liability and probability of failure. Further, it is often unknown what circuits these receptacles are on, and what other loads may be on that circuit already. While LED lighting and more efficient loudspeaker systems have eased our pain, simple physics still demands that big shows have big power. Don't let this dilemma be an obstacle that prevents you from taking advantage of these profitable show opportunities. There is a relatively simple solution.

SPREADING THE POWER AROUND

The same physics that put us in this situation can get us out of it. The basic Ohms Law tells us of a directly proportional relationship between voltage, amperage and wattage. Where P represents Power, E represents Voltage and I represents amperage, the law states that $P = I \times E$. There are some variables depending on if your load is resistive or reactive, but we'll leave that for another day (or an electrical engineering class). For our purposes, $P = I \times E$ works just fine. In essence, if we have 1800 watts provided by a 120-volt circuit, that draws 15 amperes. You may note that circuit breakers have an amperage rating. Amps represent the "flow" of electricity, and we have relatively few (15 to 20) to work with on most breakers. If we need more power, but want to draw less amperes, we need more voltage. This is exactly how the power company delivers power to you over long distances. They use a much higher voltage, and "step it down" to a lower voltage at substations and local transformers, giving them far greater amperage capacity at the points of utilization. We can see this work with our formula. If we increase our voltage to 240 while still drawing 15 amps, we now have 3600 watts available to us. High voltage transmission lines can be hundreds of thousands of volts, so imagine the capacity available when they step it down to 120 volts when it is delivered to you. A single high power line can supply many thousands of amps to a neighborhood, where each home and business has a panel (or several) filled with breakers.

AN EFFICIENT DISTRIBUTION SYSTEM

It seems simple then, that in order to have the power we need for our show, we just need larger power supply. But where to get such a thing, and how to plug your regular 120V gear into it? This is where a device we refer to as a "distro" comes into play. A distro, or power distribution unit, accepts a higher amperage and voltage, and distributes it into the 120V 20A receptacles our equipment needs to run.

The example shown here is a Furman ACD-100. Two of these units are being used to provide the Mobile Beat tradeshow and events with a simplified power solution. The ACD-100 uses both single-phase and three-phase power, accepting 120V, 240V and 208V 3 ϕ power as its input, while providing 120V 100A on five 20A receptacles with individual breakers at our finger tips. 240V power provides us with two legs of 120V each, so to power 100A we would need 50A of 240V power. Three-phase power gives us three legs of power, so 30A will adequately cover us for all but the most extreme situations, providing roughly 90A to the distro. Because it's unlikely that any three receptacles will be drawing a full 20A for any significant amount of time, this works well for us. We simply distribute the load internally on the X, Y and Z legs as illustrated. The advantage of 30A 3 ϕ is that the cord and connectors are still relatively inexpensive. For Mobile Beat we used a five-conductor 8 AWG flexible cable, and an industry-standard NEMA connector for a five-pole, 3 ϕ , 30A connection.



LET'S TALK POWER

Mobile Beat staff can now communicate with venues in advance of the show, alert them to the connection type they will need, and the venue can ensure that an appropriate receptacle is provided. This works in much the same way for you and your shows. Simply provide your venue with your power connection requirements in advance, and it should be as simple as plugging in a regular cord, only bigger.

However, not all venues will have this type of connection readily available. The solution is also relatively simple. We have also provided Mobile Beat with a flexible cord that has a receptacle on one end and bare wire on the other. An electrician can simply meet them at the show site when they arrive and connect it to a panel in a matter of minutes. Then the cord we have pre-wired to the Furman device can simply be plugged in to that.

Should you be a bit more adventurous, and/or comfortable with modifying your distribution device, you can have several cords (we call them tails) available, and with a screwdriver you can swap them out in the ACD-100 in a matter of minutes. I recommend asking the venue to accommodate rather than going down this road if at all possible. The whole point is to simplify YOUR life and provide adequate, safe power to your system. **MB**

Ben Stowe's love of electronics developed while growing up in a TV repair shop. He started with NorthernLightFX (www.northernlightfx.com) 16 years ago, and continues his leadership of the company today. Ben shares his passion for technology through company-sponsored educational efforts designed to help end users get the most out of their equipment. He holds a Minnesota electrical license, an InfoComm CTS and numerous other certifications. You can contact Ben via ben@northernlightfx.com.



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TAKING THE PLUNGE INTO BIG SOUND

SOME BASICS ON GOING DEEP INTO LIVE SOUND PRODUCTION ON A GRAND SCALE

BY JAKE FELDMAN




Twenty minutes to Headliner... The overhead lights come up and it seems like we have a full lawn tonight. After looking to make sure all of the channels on the console are muted, I glance up to see my stagehands beginning to strike the opening band's rig. People all around my "front of house" mixing position are having a good time and the park is filled with a warm summer breeze. Some reggae would be perfect, I think to myself as I slide the SD card into its slot and wait for the sounds of "Buffalo Soldier" to drift lazily across the park.

Then I repeat the process I had done earlier in the afternoon, returning all faders and knobs to their soundcheck position for the headlining band. This time, though, the ordeal is much less painful thanks to a carefully crafted chart drawn to make life easier between bands. With the board as close as possible to show-ready, I notice the laid-back crowd enjoying my pre-show mix as they await the entertainment to begin once again...

PRIMARY EQUIPMENT: PATIENCE

So, how do you end up behind a large concert console rather than a compact DJ mixer? To get into live sound, as it is known in the industry, just possessing the necessary equipment isn't enough. One must have an in-depth knowledge of how to work *all* of that equipment, an extreme amount of patience, and a good set of ears as well. The most important of those requirements, though, is the patience part. Think of it this way: With DJing, there may be stress involved in dealing with clients—bending over backwards for them—but usually working toward the same goal. With bands, however, a



WHILE IT IS A CHALLENGE, THERE IS A TREMENDOUS UPSIDE TO EXPANDING YOUR DJ COMPANY INTO THE WORLD OF LIVE SOUND PRODUCTION. IT OPENS UP NOT ONLY YOUR BOOKS TO MORE REVENUE BUT ALSO YOUR SERVICES TO A WIDER RANGE OF CLIENTS.

sound man (or woman) extraordinaire must not only deal with the venue and promoters, but also the egos of band members and the occasional insistence on having their own sound engineer (who may be neither capable nor sober). Trying to get sound right on easy days is difficult, let alone trying to work through any technical issues—and there are *always* issues. Patience is paramount. And yes, the days are longer, but the live sound gig can also be more rewarding, if done right.

A REWARDING FIELD FOR THOSE WHO ARE PREPARED

Providing sound and lighting for bands is only one piece of a much larger puzzle. There are actually many types of events that a DJ could find profitable and eventually grow into a significant portion of their business. Corporate sound/video for large gatherings is a rapidly growing sector of the sound reinforcement market. Other opportunities include sound for auto shows, fairs, expos, and family-friendly events such as circuses. Sporting events also provide great opportunities for a production company

on an annual basis. Every year a local university with a globally known event uses our company for indoor events held in non-traditional locations, such as a downtown business center and in the middle of the area's largest shopping mall.

Finding business in these fields is perhaps trickier, as more people are buying large sound systems and undercutting prices just like in the DJ world. Start with the largest companies, universities and bars in your area. Sometimes these entities will have musical acts or events where your services could be used, however. Remember also to realistically sell your services to these people and not over-promise and under-deliver. I know of no DJ-oriented sound company that can legitimately provide enough main sound, monitoring, lighting, rigging, trussing, electrical and staging to support an event in a 16,000 seat area without renting gear. If the situation calls for more than your company can feasibly provide, pass the client on to more capable companies in your area. Life and business lesson: You will gain more respect in your field through honesty than through unfulfilled promises.

Once your foot is in the door, selling to a prospective client can be very similar to selling your DJ services. Knowledge, experience, professionalism, back-up equipment, and staffing to perform events are universal positives across business boundaries and show value in the pricing argument. Mr. Under-Cutter with a large sound system probably possesses no real knowledge of sound reinforcement—and if he does, he is stupid for charging such low rates! Just like with DJ services, the rate you are able to charge depends on what the market you're in will support. In our area, for a small event, a production company can easily command \$5,000 for sound alone for a band on the low end.

Without going into too much detail on the subject, branding is also a key issue for any DJ-oriented sound company looking to tackle live sound production. With all due respect, while "mobile music" or "tunes to go" may work great for the DJ field, if you are serious about getting into the sound reinforcement market, then I would suggest a name change or at least separate branding of services to reflect the broadening capabilities of your company. For example, the company for which I work used to have "Professional DJ Services and Videography" as part of its logo. However, due to our expansion into the areas of live sound, the logo now reads "Music-Sound-Lighting-Video" to reflect our expanded focus. When new branding is in place, go about building your image through new marketing materials that focus on your sound reinforcement capabilities and are targeted towards the specific markets you hope to penetrate. It will take time to spread your name around, but the sound reinforcement market has a large word-of-mouth referral system much like the DJ market.

SO WHAT ABOUT ALL THAT GEAR?

The answer is, it really all depends on the event. A good start would be a high-quality mixing board of at least 32 channels in a protective case. This console should include XLR inputs, at least 3-band EQ, insert ports, monitor/AUX controls, channel isolation capabilities (solo/mute controls), and a talk-back function (for sound checking). A couple of notable brands to consider are: Allen & Heath, Yamaha, and Midas.

DJ-oriented speakers are great for their purpose and some can be used for live-sound reinforcement. It is important to remember that the frequencies to be handled and the output required in live sound applications are much different than those in a recorded audio situation. That is why purchasing a new sound system is recommended before getting into the production area. Specifically, choose versatile cabinets that can accommodate either ground-stack formations or be flown (hung from rigging) to fit any situation. For this reason I recommend purchasing a line-array type system (both full-range cabinets and sub cabinets). These systems have become staples of the concert industry for a reason—even distribution of quality sound over a large area. Some great products are available from E-V, QSC, JBL, and Peavey that would fit your needs well. Recently, all of these brands have debuted line array systems that are self-powered, thus eliminating the need for separate amplifiers for mains.

Monitors will also be needed, regardless of the application. When getting started in live sound many powered speakers (which most DJs already own) will work for the application. Going further in may mean purchasing specific floor wedge and side-fill monitor systems, if only to use at low volumes or as a back up. Many bands and artists are switching over to wireless in-ear monitoring systems, so the role of the stage monitor is diminishing.

The theory of sound for a live band, for instance, is also different than that for a large high school prom. While there may be the same number of bodies in attendance, the location of those bodies as well as the location of the stage make a huge difference. When performing at a prom, the sound should be centered on a mass of dancing bodies on the dance floor with light coverage to the “fringe” areas. In a concert setting, there may be a mass of people on the floor, but more than likely there are others spread out among the venue. Ideally each person in the room should be hearing the same thing, regardless of location and room layout—stressing the need for even dispersal of sound. Therefore, it takes a much larger sound system for live band production than for DJ work. A good rule of thumb to follow is 5 watts of sound output per person in attendance.

Microphones are also a large part of live production. To adequately capture the sounds produced and replicate them to the crowd, there are many products available. Once again the types needed depend on application. If the focus of your company is going to be corporate events, invest in high quality wireless “stick” (handhelds) mics, lavalier mics, and headset mics. For those focusing on bands and live acts, start out with wired vocal, instrument, and drum mics. In this category, high-quality wired microphones are relatively inexpensive and last a lifetime. Remember that whatever mics you chose, stands are needed that accommodate podiums, musicians, equipment (such as amplifiers and drum sets) and singers.

There are other important parts of a live sound rig that need to be acquired. I recommend outboard EQs, limiters, and crossovers that optimize your sound system in any environment. Another good investment is a quality speaker control system to distribute sound evenly, such as the DriveRack from dbx® Professional. This is really the brains behind good sound, which works by using information on amplifiers and speakers being used, sending out a test signal and “listening” to the response in order to adjust signal processing according to the room. This kind of system is essential if you are using a line array.

Along with all of the equipment, don’t forget about cables. Good cabling isn’t cheap, but is worth the extra cost in the value received. Your primary cable investment will be a snake (bundled XLR cables), which is required to get sound from all the stage inputs out to the front-of-house position. The snake should have as many inputs as your mixing board and should have at least four returns for monitors (if using main console for monitors) and adequate returns for mains/subs. A split snake can also be purchased that divides signal from the stage to reach front of house and also send full signal to the monitor mixing position (which is usually located at side stage).

Power is one of the most important and an expensive areas to consider, but also one that is most often overlooked. Any system that is adequate for concert events requires serious electricity; power distribution boxes are most likely needed. These boxes can be either purchased as a package with all necessary connectors (and expensive feeder cable) or built

and compiled individually. For full sound and lights for 5,000 people, 300 amps really is a bare minimum. Most venues do not have 300-amp 3-phase services without calling in an electrician. Therefore it is wise to build up a good relationship with a local rental house to secure a lower fee for generator rental. Typically, the necessary pull-behind generator will run around \$200 per day, plus cable fees, for eight hours of usage.

When working with bands/promoters, a big aspect to remember is the tendency for those bands to hire sound companies based on equipment availability—specifically mixing consoles, microphones and effects processing. For that reason, it is wise to go with industry-standard gear when making purchasing decisions.

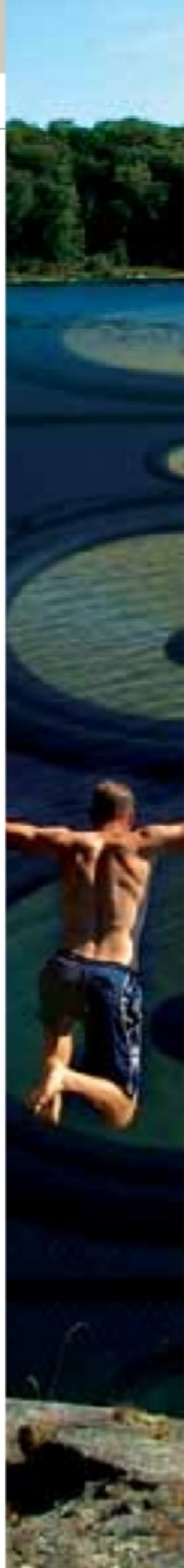
As time and budget allows, there are other areas within the big picture of live sound production where you can provide services. Recently, we added staging and trussing to our production services (also an add-on to our larger DJ packages), which increases our value as a full-service company. Our large stage lighting inventory is also a bonus when compared with other production companies, and has garnered

some lighting-only events at both DJ and large production levels.

While it is a challenge, there is a tremendous upside to be gained by expanding your DJ company into the world of live sound production. It opens up not only your books to more revenue but also your services to a wider range of clients. I’m not saying invest millions of dollars and attempt to tour with The Rolling Stones; very likely on the local level you can fill a nice niche for small to medium events. Through education, the right purchasing decisions, and a whole lot of patience, you too can be a part of the big sound world and enjoy a different aspect of entertaining the crowd—not by being on stage, but by making the stage sound great.

Showtime...I have finished my checklist and the stage has been set. Anxiously I sit in my booth (sort of like being in a lifeboat amid a sea of people) awaiting the signal that the band is ready. Over the walkie-talkie I hear “Two minutes!” and immediately respond with “Kill house!” meaning, in roadie-speak, “Shut off the lights!” As I roll the band’s pre-recorded intro tune and slowly push the fader up to just below show volume, I hear the applause from the crowd as the band takes the stage. I know the applause isn’t for me, but I also know the seven hours of setup time today was well worth it, judging by all the smiling faces. There is no time to bask in the glow, however; I have work to do. The first song is always about getting the mix perfect, and right now it needs just a few tweaks... **MB**

Jake Feldman wears multiple hats, serving as Mobile Beat’s Gear Guide and product review coordinator, as well as DJing (with a focus on big events) and running live sound for BC Productions, the local event arm of ProDJ Publishing corporate family.



GETTING STARTED: THE BARE ESSENTIALS

- 32-channel mixing console • \$1,000 - 15,000
- Adequate full range sound system (small-medium event) • \$2,000 - 20,000
- Corresponding subwoofer system (small-medium event) • \$2,000 - 20,000
- Power amps (if system is not self powered) • \$1,000 - 15,000
- Stage monitor system (powered speakers will work) • \$1,000 - 5,000
- Audio snake (for front of house mixing) • \$400 - 2,000
- Assorted wired instrument/vocal mics • \$1,000 - 3,000
- Cables/cords for audio/power • \$1,000 - 5,000
- Assorted effects/speaker control units • \$1500 - 15,000
- Direct input boxes • \$200 - 500 each
- Knowledge (read books/go to classes/work for a local production company) • priceless

FOR BIGGER SHOWS: THE FULL MONTY

- Tour-quality wireless mics • \$1,000 - 5,000 each
- Monitor board • \$1000 - 15,000
- Audio snake (split) • \$1,000 - 5,000
- Power distro box • \$2,000 - 10,000
- Feeder cable-power • \$1,000 - 5,000
- Generator rental (if power isn’t sufficient) • \$200 – 500 per day

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- Robert Lindquist, **MOBILE BEAT** magazine

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"THIS IS WHERE I
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THREE Speaker Experiences ONE K Series

A "three-dimensional" view of the new mobile-oriented K Series from QSC Audio

BY MARC ANDREWS, BRETT WILLIAMSON,
AND J. RICHARD ROBERTS



In the nearly three years since QSC debuted the HPR powered speaker series, it was hard to imagine what these sound innovators would come out with next to meet the ever-evolving needs of the mobile DJ. We have seen the HPR 122i's used as both mains and monitors and during an assortment of events ranging from school dances to weddings to rock concerts.

So it was with great anticipation that we received word QSC was working on another unique series designed not to replace the HPR series, but to target another segment of the mobile DJ market. By moving forward and developing a series that is compact yet extraordinarily powerful, the company has really tapped into the pulse of future versatility that being a mobile DJ really entails.

THE SPECIFICS

The K Series is aptly named because each of its respective members carries a 1,000-watt output. The three principle (full-range) models are the K8 (8", 2-way), K10 (10", 2 way), and the K12 (12", two-way). All are built with both a 1.5" compression driver (highs) and cone transducer (mids and lows), each pushing out 500 watts.

For added versatility, the K Series carries the possibility for two separate inputs into each cabinet—either with traditional XLR male, RCA, or 1/4" connectors (each channel possesses its own gain controls). From there, signal can either be routed through via XLR female individually or out via post mix (a combination of the two signals).

A notable addition that has not been seen on QSC speakers before is a unique multi-size pole mounting mechanism. Able to accommodate standard, large, and smaller size poles, this feature recognizes the need mobile DJs often have to adapt to a variety of situations. For example, some lighting tripods may be able to lift the speaker higher, yet until now were not able to accommodate speakers due to the girth of their posts.

QSC has provided additional control by way of a Low Frequency (External Sub/Normal/Deep™) and HF switch (Flat/Vocal Boost). Familiar features from the HPR series include thermal limiting and GuardRail™ protection technology.

The series also includes the KSub, which is a dual 12" subwoofer in a lightweight package. It really ties the entire system together sonically. Like the full range cabinets, the KSub possesses two inputs; but unlike the rest of the members of the series the woofer possesses only one gain because the sub is to be used as the main routing point. For ease of use in a mobile setup, the sub includes casters on the rear to make transportation easy.

GIG REPORT 1

THE GIG: Wedding reception for 80 at a major university event hall; **THE GEAR:** Standard BCPDJs rack with sound from two QSC K8 (8", 2-way) with a KSub powered subwoofer

This is the smallest of the speaker sets we sent out for our test of QSC K Series. Being the smallest of the K Series, I was expecting to push these units to about 75% of their power at the prime portion of the night; but that was definitely



not needed. 1000 watts, (thus the "K" in K Series) in an 8" format was just amazing.

While these 8" cabinets can be used without the KSub, I wouldn't recommend doing so unless the event is primarily vocals. While the 2-way cabinet can put out a nice low sound, the sub came in very handy when we got into the main portion of the night. The inputs on the back allow for a very basic mix from line sources and microphone. Thus, these small units can easily handle a normal wedding ceremony simply by plugging your iPod into one input and a microphone for the pastor into the second input. A very basic mix can be done and then sent out post-mix to a second speaker.

Overall this is a fantastic new generation, in my opinion, of QSC powered speakers. As one of the groomsmen said to me "That's all you are using for sound in here? That sounds awesome and it's so small!" – Marc Andrews

GIG REPORT 2

THE GIG(s): 1) Wedding reception and ceremony for 300 guests. 2) Wedding reception for 250 guests; **THE GEAR:** Standard BCPDJs rack with two QSC K10 speakers and a KSub. 2) Standard BCPDJs rack with two QSC K10 speakers

I have been using the QSC K10 speakers for a couple weeks now. I have taken them out to two different wedding receptions with two very

different room setups...with nothing but the same great results.

The first event was set in a large warehouse-type space, with about 300 guests. Along with the K10 speakers I also brought along one KSub. It was a ceremony and reception package where I provided sound for the ceremony as well as entertainment for the duration of the reception. During both portions of the evening I had compliments on the quality of the sound. The lows were crisp and clean and the mids and highs sounded clear and warm, which is outstanding for this type of venue.

One thing in particular I found useful was the "LF" switch on the back of the speaker, which serves as a "low cut" mechanism to give the system true 3-way capability when using a sub in the "ext sub" mode. When I first began, I thought that the 10" speakers would need to be pushed to make up for the harshness of the space, but I was wrong. As it turns out, I found myself running at around 75% of my normal master output due to the extra muscle these speakers pack into their small frames.

My second event was a reception-only affair for 250 guests in a small but crowded country club. Due to space and power limits for my setup, I chose not to use the sub. In this environment, I found that the bass put out by the main system was generally enough for the event at hand. If I

needed a little extra boost, the aforementioned "LF" switch also provided a "Deep™" setting that added extra low end to the signal.

As much as I hate to say it, I'm getting older. So, the weight of these speakers was another thing that I absolutely loved about them. All the K Series speakers are lightweight, clearly built with mobile DJs in mind. The K10, for example, weighs in at 32 lbs. per cabinet, which is roughly half of what my normal rig is. Although I (sadly) never needed to crank them up to their full "K-pability" the speakers seem more than capable of cranking out 1000 watts each. – Brett Williamson

GIG REPORT 3

THE GIG: Wedding reception for approximately 200 people; **THE GEAR:** Standard BCPDJs rack and two QSC K12 speakers with one KSub

While I have been using the HPR series for quite some time, this weekend I had the opportunity to test drive the new K Series K12 powered speakers in a wedding setting for just about 200 people. During a run-through of my introductions that afternoon, positioned out in the crowd area, I knew the K12s were winners both in clarity and in output. While I found that the cabinets themselves had more than enough sound, being the "king of excess," I decided to also plug in the KSub for some added audio assault.

The grand introduction song for my event was REO Speedwagon's "Ridin' the Storm Out." Anyone who is familiar with the popular live version of that recording can attest to its incredible mix of both high frequency and low frequency in the form of a storm siren at the beginning. This incredible output is thanks to two 12" subwoofers crammed into a 26" x 14" x 28" enclosure. As for the K12s, they match the output of the others in the series, but provide more actual sound due to their larger "palette" (cabinet).

Overall, my experience of the K Series was a very pleasant one. Like the other reviewers I was complimented on the clarity of the sound, but I was also impressed at the "targeting" these speakers provided. I was able to keep appropriate levels of sound for my packed dance floor but not be overbearing for my older guests drinking coffee and chatting toward the latter part of the evening.

My only complaint is over a relatively minor issue that can be fixed quite easily: the casters on the KSub do not lock. If you're like me and use a ramp to load everything in your vehicle and use the caster locks to keep things in place, then locking mechanisms are a big piece of the transportation pie. If you transport the sub on its rubber footings, then no big deal, but it is worth mentioning. – J. Richard Roberts

THE LAST WORD

Among three different opinions, the verdict is the same. The K Series takes the idea of a DJ as more than a DJ a little further with an emphasis on functionality and versatility. Whether negotiated on weight (K8 - 27lbs., K10 - 32 lbs., K12 - 41 lbs.), output, or sound clarity, the K Series is a winner in the books of three experienced mobile DJs. **MB**

www.qscaudio.com

A Different Type of Hybrid

American Audio's new Radius 1000 is here to save the planet—one party at a time

BY MARTI DEBERGI

With the economic situation playing out as it is, and the auto-makers from Detroit being forced to restructure, the talk of this year's auto show was "hybrid" automobiles. In theory, a hybrid will be able to save money on gas while emitting less harmful pollutants into the atmosphere. In the world of DJing, American Audio recently introduced their own version of the "hybrid," the Radius 1000, which was the talk of MBLV09.

It allows you to either go "old-school" and bust out the CD/MP3 discs, or lower your physical footprint and play directly off your computer (via MIDI) without the use of a mouse. Once more, there's even a dual mode which allows the user to perform both tasks at once.

BASICS AND BEYOND

Radius 1000 really can be described as an all-purpose media player. Whether you're spinning an effects-laden club set or cueing up "Sugar, Sugar" at a wedding for the cake cutting, all that is needed to make the player work with your PC or Mac is just a USB 2.0 cable and a settings change on your favorite control software (including Serato Scratch Live, NI Traktor, and many others).

Onboard are features DJs have come to know and love with many high-end tabletop units, such as a large scratch/jog wheel (6 inch-



es!), loop in/out/reloop, flashstart (3 buttons), "Fader Q Start" (to start playback from a compatible mixer), tempo/pitch control, and a 10-second anti-shock memory. Any mobile DJ knows that the most important function just mentioned is the anti-shock. There must be a sign somewhere (invisible to me) that says "bump my table," or "bump my rig," because people love to run into my setup!

Helping you decipher all these functions is a large LED readout that supports ID tags (song/artist/BPM/audio format, on select CDs, and via MIDI). For cueing, beatmixing, and scratching, the jog wheel has an LED strip surrounding its pe-

rimeter that serves as a visual marker to identifying where the "needle" is on the track, perfect for playing in dark rooms.

The Radius 1000 also has an onboard digital effects processor that allows users like myself who like effects-drenched transitions to mix seamlessly between wet mixes and dry mixes while using the same unit—thereby limiting table space that is used for equipment.

In theory, the player should function similarly to comparable tabletop players; however, the operation is actually smoother, thanks to the added visibility of the LED strips and bright display. While completely new in design and nature, for me the feel of the unit is reminiscent of venerable American DJ Pro-Scratch, as some of the buttons are in the same locations

RADIAL REASONING

For either the novice or veteran jock, it is hard to argue with the reasoning behind introducing the Radius 1000—a software/hardware controller with the functions of similar expensive players, but at a lower price point (just under \$600). These ideas explain why the unit earned rave reviews at NAMM and MBLV due to its accessibility factor—*because* it replaces two separate units with one.

Indeed, for those on a budget, the player functions as "an all-in-one deck for today's digital musicians, giving them the option of using discs or a computer—or both," as American Audio's National Sales Manager, Tom Freret, puts it. Tough times often evoke positive change (although pint-sized, fuel-sipping autos may not fix our economy or solve our environmental crisis). What we can do, though, as budget-minded performers, is take advantage of a DJ-specific hybrid like the Radius 1000, offered at an affordable price, with the goal of making life a little easier for computer-based and CD-based alike. **MB**

www.americanaudio.us

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Expanding Your Game Experience

Some fresh ways to make your mobile arcade even better
BY MOBILE BEAT STAFF

Strats for More Fun Strummin'

In last year's video game-focused issue we introduced



the concept of realistic Guitar Hero/RockBand guitars—solid wood, real hardware, essentially real guitars with game control features rather than six actual strings. Now, you can get a “real” controller six-string for under \$100. If you're willing to expand your horizons, nothing says “classic rock & roll” like the new Rock-Axe guitars by Spectrum Music Instruments (www.ashleyintl.com). In essence, they marry the replicated look and feel of a Fender Stratocaster—perhaps the most famous guitar shape in music—with the functionality of any game-supplied wireless controllers. True to rock & roll form, they also come in black. (In which you can actually see yourself, *Spinal Tap* fans.)

These guitars are very solidly constructed. The real wood of the guitar body gives each one a weight that really feels authentic. The hardware is almost identical to a real guitar—it looks like great pains have been taken to make the game's start/select/and power buttons look like actual guitar knobs. Also welcome is the addition of a control pad that sits lower on the fret board. This allows younger gamers and others with a short “wingspan” to properly and adequately melt faces with the power of their simulated guitar riffs.

Now let's get back to that price we mentioned. These guitars are a true bargain. Paying only \$99 for a fully game-ready, realistic recreation of a guitar, you start to feel like the \$60 the department stores charge for a small-scale plas-

tic “guitar” controller is sort of a rip-off. Especially if you are trying to take your mobile arcade business to the next level, the Rock-Axe guitars will give you a professional look at consumer prices and the added reliability of real guitar parts. If you market yourself well and increase your game bookings, these guitars are sure to pass through A LOT of hands... Better to play it safe and err on the side of rugged functionality. MSRP: \$99 each. www.ashleyintl.com

Taste the Metal-Flavored Warbeast

B.C. Rich, who has been crafting the axes of metal's mad-men for

decades, also recently entered the arena of guitar video game controllers. Now, when you play the new Guitar Hero Metallica you can actually feel the bone-crunching riffs with skull-and-crossbone fret inlays and a custom tone control. The new guitars, which are known as Warbeasts, retail for \$79.99 and although they aren't made from real guitar parts, they do have their distinct advantages.

First, the instrument breaks down into three pieces (head, neck, and body), which allows for easy transport. Then, the look of each Warbeast is fully customizable via faceplates that are also available. Next, in place of the bridge, there is a handy “star-power” button that can be

pushed instead of the traditional “bucking” of the neck to simulate solo mode. Speaking of the neck, the B.C. Rich version also sports the lower “solo” buttons for kids. Also like the Rock-Axe, the Warbeast is available for both PS2 and PS3 and is playable with RockBand, Guitar Hero, and Rock Revolution. MSRP: \$79.99 - www.bcrich.com/warbeastController.asp

A Strong Launching Pad for Dance

The iON Dance Master Dance Dance Revolution pad first caught my attention at the Consumer Electronic Show (CES) this past January. After looking at several other DDR pad manufacturers and doing some research I decided the iON

Dance Master would be the best choice for our company, due to the wear and tear it was going to have to endure. I ordered the pads for review and they were delivered within three days (great customer service!). Due to packing issues we transported them without the required handle being mounted. Once on site we had the handle mounted within five minutes and the full DDR station setup completely done within 15 minutes.

Not surprisingly, the iON Dance website (www.ddrgame.com) indicates that the manufacturer's intent with the iON Dance Master was to develop the best arcade-quality metal dance pad for both exercising and gaming purposes. With our company's mobile arcade setups, we put the unit to a grueling test, heavy usage for long time. These pads

are significantly stronger than others we've used, and the extra weight, while adding to our load, clearly gives the pad better stability. All things considered, although we obviously can't give an actual time span based on a short (but tough!) review period, the longer life span that the manufacturer quotes seems very reasonable.

The iON Dance Master DDR pad truly ROCKS. The kids loved it, the parents loved it but most importantly the committee that hired me loved it. Sure, I could have gone with the least expensive DDR pad on the market but that pad wouldn't have had the impact that one needs to continue to get these events. Also the cheapest pad wouldn't last and would, no doubt, have to be replaced much sooner. The iON Dance Master is built so well I think it could survive a building falling on it during an earthquake.

The key to making mobile video gaming units a successful addition to your service offerings is to guarantee the “wow factor” every time. With these pads, a standard Sony PlayStation unit, a large screen display and some accent lighting, you can strengthen your game arsenal with a setup that looks like it came straight from the arcade. MSRP: \$2609.99, street price around \$1,200. www.ddrgame.com MB



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The HV-1200 utilizes our proven VX-600PRO 1200W* power amplifier designed with five-way protection circuitry, making this a high power workhorse. It's also a first class mixer using VocoPro's own DSP Echo / Reverb board for the highest standard in vocal effects. There is even a built in compressor to prevent distortion from excessive vocals on all microphone channels.

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Strengthen Your Lasers

Raising a laser show to the next power: Proper procedures can lead to profit

BY MARC ANDREWS

There is a certain mystique surrounding lasers, high powered lasers in particular. And since lasers have really gotten hot in the last year or so, with all of the exciting new products now on the market, we thought we should give some attention to helping you make the very best laser show you can, and of course sell it for a profit.

BLOWING UP YOUR LASER SHOW

Until very recently, most mobile DJs have stayed in the realm of the Class IIIA laser which is the category that limits you to 5mW (5/1000ths of 1 watt) that have been so common for so long. With the introduction of the new star field style lasers and the "fat beam" lasers before them, mobile DJs now have access to much more powerful lasers without a license. These are still somewhat limited; for example, if you want to do a liquid sky or project custom graphics, you are restricted to a 10mW fat beam, at most, which is not necessarily impressive enough to sell as an upgrade. But of course it can still look great as part of a light show.

There are big advantages to stepping up to more powerful lasers that go way beyond just being able to up-sell them. Being able to advertise that you are licensed to perform high-powered laser shows can make you stand out from your competition and give you a real competitive edge in booking events in the first place. And, realistically, taking the leap is not really as hard or risky as some seem to believe. Here is the high powered laser breakdown...

DUE LASER DILIGENCE

First of all, you **MUST** make sure that you purchase an FDA-certified laser system. Period. Lots of laser manufacturers talk about this but it is much more than just a selling point; it is the law. There are literally dozens of laser inspectors across the country who check laser systems and fine those who do not have a certified laser system and/or do not have a variance (this is the license for high powered lasers). If it is Class IIIB or IV (more than a 10mW fat beam) and you buy it from an auction site or foreign vendor, you are virtually guaranteed to be getting an illegal laser no matter what the auction says. There are a small number of notable exceptions, but this is the rule of thumb.



Certified lasers tend to be more expensive than illegal ones for a number of reasons, including quality of components, incorporation of safety features, and even little things like making sure that a 100mW green laser is not also producing an extra 200mW of invisible radiation that is harmful to your eyes. This is a very common problem with cheap laser products and obviously should be avoided. Finally, if you choose the cheap way out, we wish you luck getting your insurance to cover use of an illegal laser. Indoors, outdoors, at home, in public,

whether buying, selling, or renting—the laser must be certified.

Next, you will need a license-type approval called a "variance." While a variance is not technically a license, it does certify you as someone allowed to operate high-powered lasers. Many laser vendors offer various licensing options ranging from free to several hundred dollars or you can do the paperwork yourself and filing is free. Be warned though, laser light show variance paperwork comes in two parts, not just the variance application, and can be more difficult than doing



your taxes. But almost all of the variance options on the market are affordable or are even included with the cost of the laser device.

There are several simple rules to follow when using high powered lasers all of which are covered in the variance but mostly amount to common sense. The biggest rules are: 1) Do not allow lasers to hit guests (this is also known as the "3 Meter Rule" which creates a safety buffer between your laser show and guests) and 2) NEVER allow lasers to shoot into the open sky (or outdoors in general to be safe). Laser beams keep their power over long distances making them excellent for big crowds or venues but potentially dangerous for aircraft. To sum up: Use them indoors and don't shoot them at people. Simple right? We have already covered most of the big items.

You will also be required to post a sign or two at the venue where you are using the laser to let people know that a high powered laser show is going on. Most manufacturers will provide the sign for you. Also, whenever you do a high powered laser show you need to mail a one page form to the FDA letting them know where and when the laser will be used. These are stock forms which do not require approval from the FDA; and again, are provided by most manufacturers.

WORLD DOMINATION WITH MINIMUM FRUSTRATION (YEAH, BABY!)

So you have your variance and you are ready to do your first big laser show. What now? Most manufacturers will provide a checklist for your convenience that will walk you through setting up the laser safely, basic things like making sure you can turn the thing off if some fool dances into your crank tower and the laser gets bumped. Use the checklist to make sure everything is good to go, make sure the laser is safely rigged as you would any light, and make sure that the beam blocks (these are physical items provided with the laser which cover part of the laser hole to make sure the laser can't hit the guests) are in place. Fire it up and light up the night.

Worst case scenario, what if you do everything right by having a legal laser and getting your variance and the laser still hits someone in the eye? Well, with most laser products on the DJ market the answer is probably not much. Laser eye injuries are quite rare, in part because of the licensing requirements and are even more uncommon with Class IIIB (under 500mW lasers). In most cases you get some flash blindness like looking into a photographer's flash, which wears off in a few minutes. Following the manufacturer's instructions, the terms of your variance, and the commonsense guidelines we've outlined here will make the possibility of injury almost non-existent.

So to recap, most manufacturers will help you file for a variance or even file it for you, will provide you with the two pieces of paper (check list and notification form) that you will need, give you a copy of the sign to post at the venue, and give everything you need to do the show safely. Five minutes to file the form and another five minutes at the show setting the beam blocks is all you need to increase your laser power almost infinitely and wow guests at your next event. In short, you can be the first in your area to produce beautiful high-powered laser shows, with a lot less difficulty than you may have expected. If you have questions, contact any of the laser manufacturers that advertise in Mobile Beat or demonstrate their gear at the MB shows for more information. Have fun with your new-found high-powered laser prowess! **MB**



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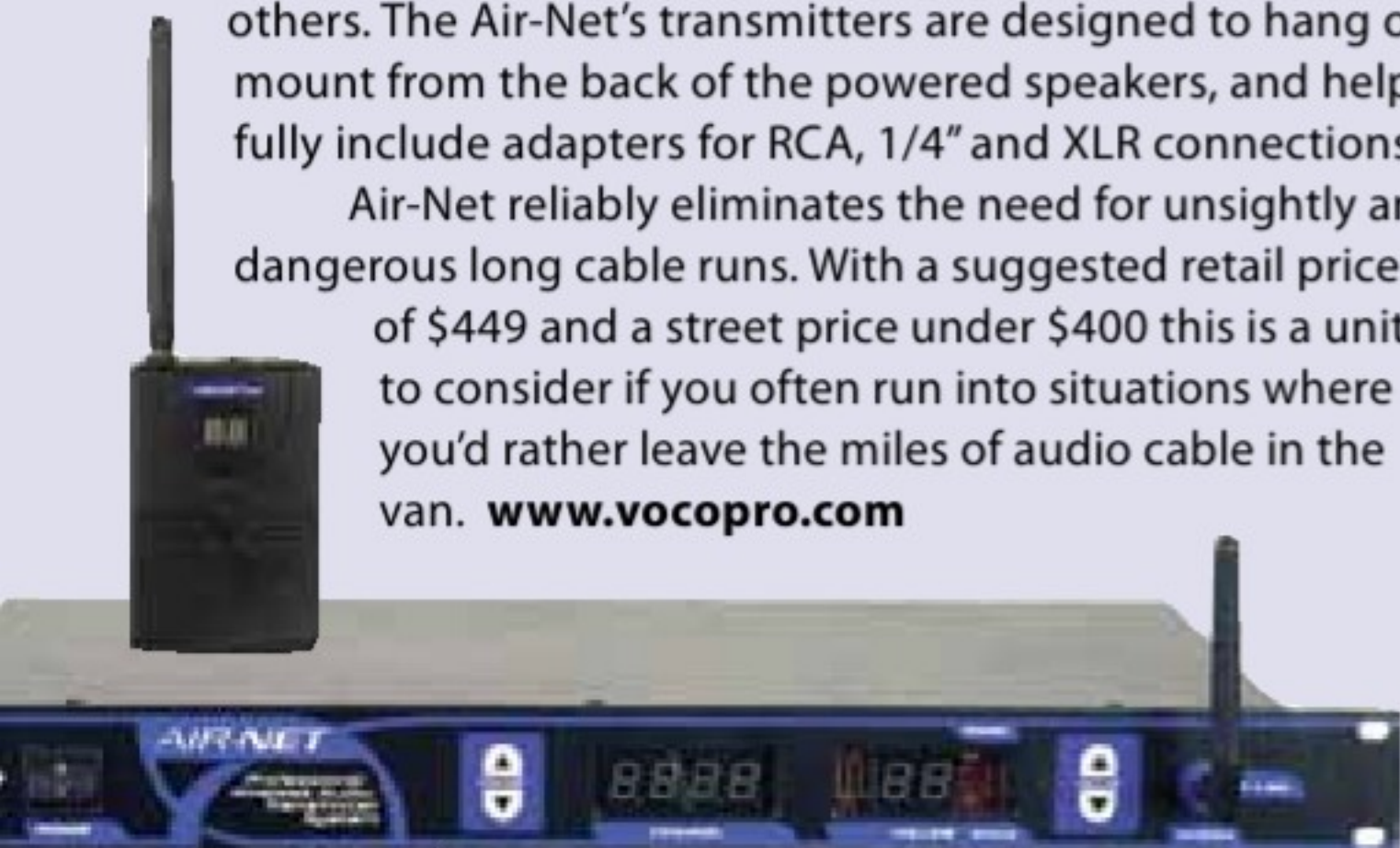
BY MARC ANDREWS

Vocopro has gone into a new area with it's new Air-Net Professional Wireless Audio Transmitter System. While known for their affordable karaoke equipment for both the home user and the professional KJ and DJ, they are now using their wireless technology for a new purpose. While normally the job of wireless techonology within a DJ system is to get the voice from the crowd back to the DJ workstation. Now they have taken that same technology and reversed it. The Vocopro Air-Net is made so you can put speakers in the back of the room where you are performing and not have to run 150 feet of XLR cable to reach back there.

At the two events where I used this equipment we ran two powered speakers for the front area that were directly plugged into the mixer and an extra pair in the back. We hooked up the Air-Net rackmount unit into the zone output of the DJ mixer so we could control sound volume separately from the front system.

While the units are rated for 150 feet "line-of-site" coverage, we found that 100-125 feet was a safe range to stick to. Air-Net runs in the 2.6GHz range, with 20 available channels—which is a crowded range serving many different types of devices, such as WiFi-enabled units, cordless phones and others. The Air-Net's transmitters are designed to hang or mount from the back of the powered speakers, and helpfully include adapters for RCA, 1/4" and XLR connections.

Air-Net reliably eliminates the need for unsightly and dangerous long cable runs. With a suggested retail price of \$449 and a street price under \$400 this is a unit to consider if you often run into situations where you'd rather leave the miles of audio cable in the van. www.vocopro.com



Tri It, You'll Like It.

American DJ's Tri Phase flowers with 3-in-1 LED innovation

BY J. RICHARD ROBERTS

In various places on the World Wide Web I've noticed that American DJ's new LED moonflower effect, the Tri Phase LED is being described as "psychedelic" I have decided to *lift* the phrase from whomever applied it to this fixture and use the term as an apt description for my own review. And though I am not listening to Pink Floyd right now, I am basking in the glow of 57 beams of LED-induced visual stimuli.



BETTER, STONGER, FASTER...

Yes, that's a quote from Kanye West (who did, by the way, rip off the hook from Daft Punk). However, if you look at this fixture compared with any LED fixtures from, say, five years ago, you will notice a pointed difference and a remarkable improvement that is geared toward mobility, stability, and feasibility.

First, the unit weighs only nine pounds. The power cable to which you hook the light—depending on the length and gauge—may actually weigh more! Then, the light's physical size (7.5" x 12" x 13.25") is designed to easily fit almost any transportation situation. Also, most universal bags/cases will accommodate the unit, making upkeep a breeze. Five years ago, most LED fixtures were probably not even worth putting into a case.

GET YOUR GEEK ON

Technically the Tri Phase is known as a "moonflower" effect, which basically means that it creates a rotating pattern of light beams. But unlike older moonflowers, LED technology adds the advantages of low

power draw (more on this below), low heat production, and long life. So, there's no pesky duty cycle to get in the way of your light show, and the unit is rated for 50,000 hours (2,083.33 continuous days) of usage. Depending on how old you are, these new long-life LED units may very well outlast YOU as part of your rig!

Power draw, which affects us all as DJs, is an often overlooked issue, but one that can make a big difference in your ability to put on full-blown light show, while still maintaining electrical safety. Unless you have recently attended the NLFX Pro Academy at a Mobile Beat conference, though, you may not truly comprehend what the difference in power draw really means. Power draw for the Tri Phase, which runs at a 23 watts, equates to roughly .209 amps, which, if running off of a standard 20-amp circuit (which you will find in any building built or rewired since the mid 1990s) means that A LOT of the units could be plugged in. Depending on a variety of factors, that

number could be as high as 94 fixtures! I hope you believe me now when I say power draw is important.

LED TIMES THREE

While many companies make LED fixtures, the Tri Phase represents American DJ's new "Tri-Color

Technology," which the company is quickly applying to all types of effects. This means that all three colors (red, green, and blue) are emitted from an individual 10W LED source, as opposed to the previously standard configuration involving three separate 3W LED sources to generate the three colors. Beside increased overall efficiency, the really exciting development here is that Tri-Color provides more fluid and better synchronized color mixing.

A NEW PHASE

Hopefully by now, all DJs who use lighting have seen that serious LED units can match or even exceed their halogen equivalents in brightness. Thus, the Tri Phase LED is a true replacement for traditional moonflower fixtures. It produces no heat, and the quiet operation is another advantage against noisy (and overused) mushrooms. For mobile jocks, the unit is not overbearing either visually or in function and works well at any type of event. And with a street price under \$300, the Tri Phase could easily help you enter a new phase—the LED era, if you will—in the history of your light shows.

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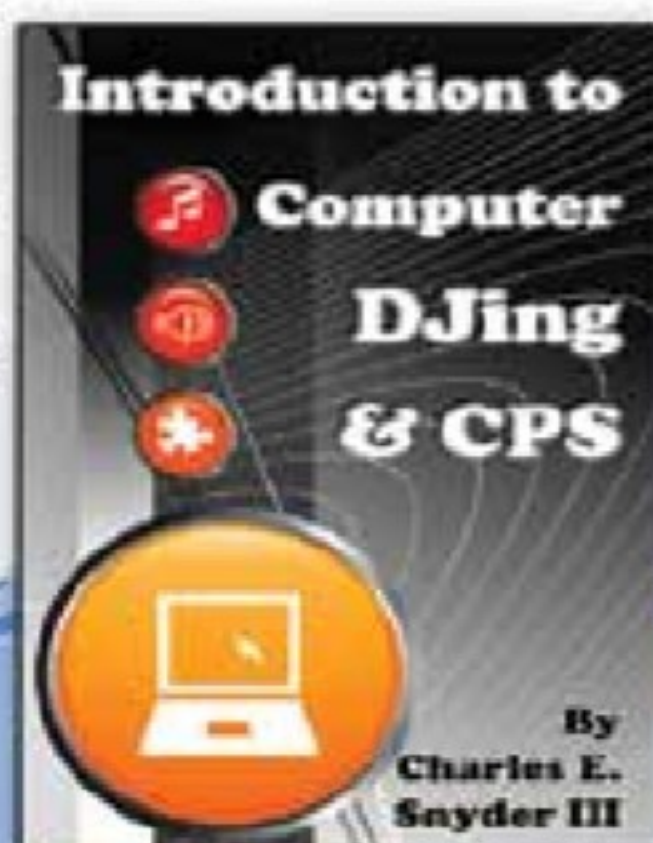
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Andy Powell is the National Sales Director for Mobile Beat Magazine and ProDJ.Com (ProDJ Publishing). He has a background in consumer and commercial lending and marketing. He is a former professional baseball mascot where he acquired his nickname "Cubbie" that everyone still calls him to this day. He got his start in the ProDJ family as a DJ. From there he was able to help grow the local DJ business over 50% which enabled ProDJ Publishing to purchase Mobile Beat Magazine and Trade Shows. Since starting with Mobile Beat he has been able to work with many new and established companies to help them launch new products and strengthen their presence in the mobile DJ industry. When he is not traveling looking for new products for the DJ Market he enjoys spending time with his family. He really enjoys working for ProDJ Publishing and if you don't believe it, just ask him for his business card...it will tell you "He is just a Fat Kid Living a Dream...!"



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Avast—Karaoke Pirates!

US Karaoke Alliance and Sound Choice work to combat piracy

The US Karaoke Alliance is teaming with Sound Choice, one of America's premier karaoke disc manufacturers, to take a bite out of piracy of karaoke music.

Kurt Slep, CEO of Sound Choice, recently visited the Phoenix, AZ metro area and with the assistance of Eric Godfrey, President of the US Karaoke Alliance, Alan Malarkey, owner of AAA Entertainment, and Bobby Brooks, owner of UR Entertainment, he visited 10 local bars and night clubs to investigate reports of illegal karaoke content being used.

Based on the visits, 8 of those 10 establishments have been sent letters explaining how to determine if a KJ might be using illegal content and how this might adversely affect their businesses. KJs have also been contacted directly via letters and given a period of time to respond and correct the copyright and/or trademark violations they might have before getting the bar involved and escalating into a legal matter. Clubs visited were in Phoenix, Scottsdale and Chandler, Arizona.

SPREADING LIKE A VIRUS

With the growth in new computer technology, piracy of copyrighted materials has reached epidemic proportions. TV shows like *American Idol* have made karaoke more popular than ever, yet sales of karaoke music are less than 10% of previous levels due to illegal downloading, sale of illegally loaded hard drives and duplication of single discs to multiple computer systems. Kurt Slep of Sound Choice stated, "There are actually very few legal karaoke download sites. Most of the sites out there are not properly licensing and paying copyright fees on the music they are selling."

These download sites are only the tip of the iceberg for piracy problems in karaoke. Some individuals have made illegal hard drives easily available via the internet, selling collections of karaoke music for less than \$500 that would legitimately cost over \$100,000!

Eric Godfrey, president of the US Karaoke Alliance (www.uskaraokealliance.com) and advisory board member of KIAA (Karaoke Industry Alliance of America – www.thekiaa.org) said,

"Common sense should dictate to someone that if it is 'too good to be true,' it is not legal. If you are buying tens of thousands of dollars worth of music for a few hundred dollars and no manufacturer original merchandise, it has got to be illegal." Godfrey estimates somewhere between 80% and 90% of all karaoke companies using computerized systems are using illegal content to some degree.

This has created a huge problem for legal karaoke hosts, as the companies who paid nothing for their music are offering to do shows for extremely low fees. Since they have made only a small investment in their businesses, this creates an unfair business advantage and has taken away from the value of legal hosts. It has resulted in a situation where too many venues have karaoke, thus adversely affecting the value of karaoke shows to venues.



IS IT LEGIT? TIPS FOR SPOTTING ILLEGAL KARAOKE

As a client or venue using karaoke services, you are within your rights to discuss this issue with your KJ and to ask for their assurance that they are running a legal karaoke show.

Here are some things to look out for. Note that the presence of these factors *does not necessarily mean* a karaoke show is running pirated content, but these are fairly universal indications that should raise your awareness and cause you to question your host about the karaoke music they are

using in their show.

USING A COMPUTER, HARD DRIVE-BASED MACHINE, OR OTHER DEVICE WITH MORE THAN 20,000 KARAOKE TRACKS

The huge monetary investment necessary to put together a collection of karaoke tracks larger than this makes it likely that at least some of the library has been acquired illegally, unless the host has been in business many years.

RUNNING MULTIPLE SIMULTANEOUS SHOWS IN DIFFERENT ESTABLISHMENTS ON THE SAME NIGHT

This can indicate that the hard drives may have been

copied between machines.

SONGS THAT HAVE THE INTRODUCTORY BRANDED TRADEMARK SCREEN REMOVED

This shows an attempt to hide the identity of the manufacturer of the karaoke disc, which is obvious willful infringement.

CHARGING EXTREMELY LOW PRICES FOR A SHOW

While price competition between KJs is common, if a KJ has stolen content, then their investment in their business is very low; thus they usually charge much less than an operator with a fully paid for library.

RIPPING CAREFULLY

Karaoke disc manufacturers put karaoke music out on CD+Gs—CDs that contain a graphic track that can display the lyrics on a screen. A few of the karaoke disc manufacturers have negotiated for rights and are now releasing their songs directly into MP3+G formats that can be used on PCs. Manufacturers have previously licensed tracks via CD+G units and can not authorize end users to convert these into other formats. Realizing that users are going to do this, most of the disc manufacturers have acknowledged that

they are not seeking actions against companies who bought originals and converted, unless they did so and made multiple copies for use across several systems. One of the reasons these manufacturers, working with KJs and distributors, started the KIAA (Karaoke Industry Alliance of America), was to educate KJs, karaoke establishments and enthusiasts that anyone using karaoke content without the purchase of an original disc is violating copyrights and trademarks of the disc manufacturers, publishers and the artists whose content is being displayed. **MB**

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Getting the Big Picture

CONTINUED FROM PAGE 30

in "gold" on our preferred vendors page. Our clients will soon be enjoying discounts on tuxedo rentals, limos, flowers, cakes and other services provided they have also booked one of our DJ entertainment packages. We, of course, will enjoy the increased exposure of being associated, referred and mutually web-linked with all those additional wedding vendors, venues and services.

I realize this idea is nothing new and is simply a derivation of networking, but it's really taken off like a rocket for us, so it will probably work for you in your market as well. Instead of dropping your price as an enticement to getting the next wedding booking, why not try this great way to keep your prices at a

respectable level: simply offer discounts on the other services they still need. This allows you to add quantifiable value to your service by helping lower the client's overall expenditures. The more discount contacts you can provide, the more value you add to your service.

Adding value to your service and multiplying exposure through "cross-marketing" strategies can surely jump-start your bookings too. It sure beats leaving a stack of your DJ business cards on a table somewhere or waiting for the phone to ring! **MB**

Michael Edwards is the president of Michael Edwards Enterprises, inc. and owner of www.getadj.com, www.djlastminute.com and www.djbids.com. Full-time since 1979, Mike is one of 24 DJs at his agency in Andover, MA. A member of the Mobile Beat Advisory Board & the American Disc Jockey Association, Mike can be contacted at his office at 978-470-4700 or emailed at info@getadj.com.

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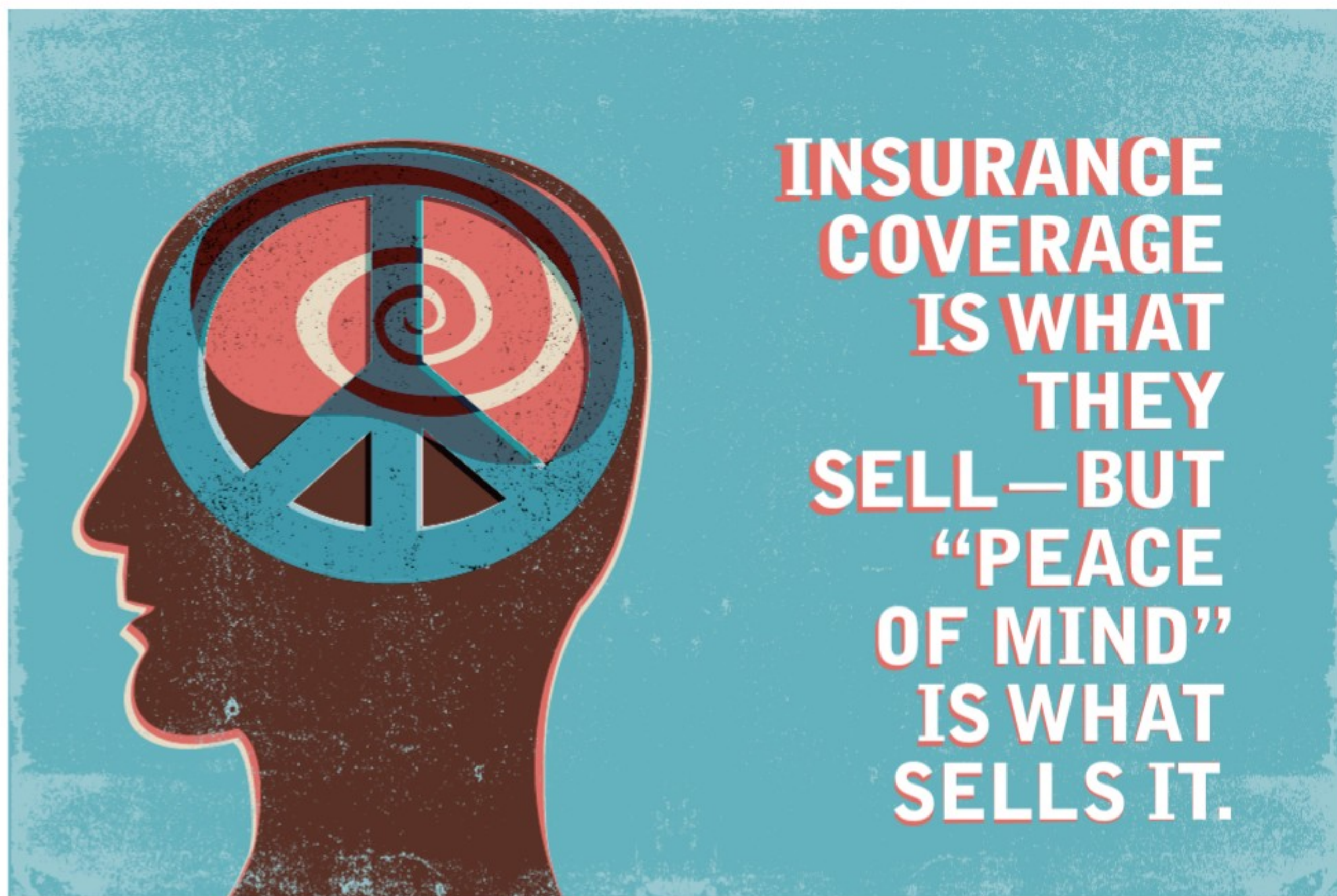
There are many people within our industry who search out fresh and creative ways to market their DJ services. Often times this includes detailing specific characteristics about our talents and presentation-based qualities. Sometimes we focus upon the type of celebration we specialize in, such as school dances or weddings. This offers a more specific area for our potential customers to focus in on.

While each of these marketing strategies are vitally important to the successful advertising campaigns of the average DJ business, there is great deal that can be learned about advertising by simply turning on your television set. As of late, there seems to be a greater focus being given by well known national companies on their customer service qualities. By emphasizing customer assurance, these companies are laying down a strong foundation that gives their potential customers great "peace of mind" in knowing they will be well taken care of.

SO EASY A CAVEMAN CAN DO IT

You would have to have been in a cave yourself to have not seen the incredibly successful series of commercials from GEICO Insurance. The premise behind these innovative commercials is to draw a correlation between the simplicity of their offerings and the average customer. By driving home the point "it's so easy a caveman can do it," they are cementing the idea with every viewer that anyone watching their commercial is capable of participating in the ease and convenience of their on-line quote and approval process.

In essence, they are selling customer service. Let's not forget, they are actually a company that offers automobile insurance coverage. But at no time do they ever discuss the policies and coverage that represents their actual product.



LIKE A GOOD NEIGHBOR

The marketing of customer assurance is not a new concept. For decades many companies, like State Farm Insurance, have realized the benefits of promoting their customer service qualities. Their slogan "Like a good neighbor, State Farm is there" has become one of the most recognizable advertising slogans in professional commerce.

Associating the company with the mental image of a responsible neighbor has firmly established their customer service traits as a major selling point for their product, insurance coverage. Once again, the actual product itself takes a back seat to the more important selling point of customer satisfaction. Insurance coverage is what they sell—but "peace of mind" is what sells it.

YOU'RE IN GOOD HANDS

Allstate Insurance is yet another insurance carrier that has firmly established customer assurance qualities with their highly successful advertising campaign: "You're in good hands, with Allstate." They have continued along this path for dozens of years. However, lately they have become one of the first national insurance agencies to introduce unique coverage options in their commercials.

Let's face it, a discussion of insurance coverage is not the most exciting thing to hold someone's attention. However, by their continuous efforts to promote that their customers are in "good hands," it is likely that they feel discussing coverage plans would now be better received because the foundation has been laid perfectly. One might think of this as a successful "cart before the horse" approach. Address customer service first and then discuss available products and service options.

Insurance companies, for years, have focused their advertising attention on attracting customers through "peace of mind" and have successfully established this strategy in advertis-

ing. We have also seen this marketing strategy adopted by car rental agencies, banks and other nationally advertised companies. It is a tremendously successful way to market a business.

THE CUSTOMER COMES FIRST

If you were to take a few steps back and view our profession as a customer would, it is likely you would find yourself gravitating more towards the DJ company who treats you in a caring fashion. Even though customers want a talented DJ who will supply great entertainment, they must first be convinced that the company in question values them as a customer.

If the DJ profession were to mount an aggressive campaign in the manner of other industries like the insurance giants mentioned above, I am certain we could establish a perception that puts customer service at the forefront of our efforts. This "customer comes first" philosophy is an established technique in advertising that has proved successful in many different industries.

By following the lead of national advertising campaigns, we can utilize the genius of high-profile advertising agencies to assist our efforts to attract customers. DJs have been trying for years to find a better way to advertise their services. Perhaps the solution has been right there in front of our eyes all along. Instead of trying to re-invent the wheel, we can now look to established advertising campaigns for a different kind of answer. Who would have thought, "it's so easy, a caveman can do it!" **MB**

Larry Williams is the author of Mind Your Own Business, now in its 2nd edition, and is a nationally recognized seminar speaker. He serves as a chapter director for the American Disc Jockey Association and has also served with the national organization. In 2006 he was awarded the ADJA's Michael Butler Humanitarian Award. For more information, please visit www.djlarrywilliams.com.

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